The EDISON PHONOGRAPH MONTHLY

Volume VII

1909

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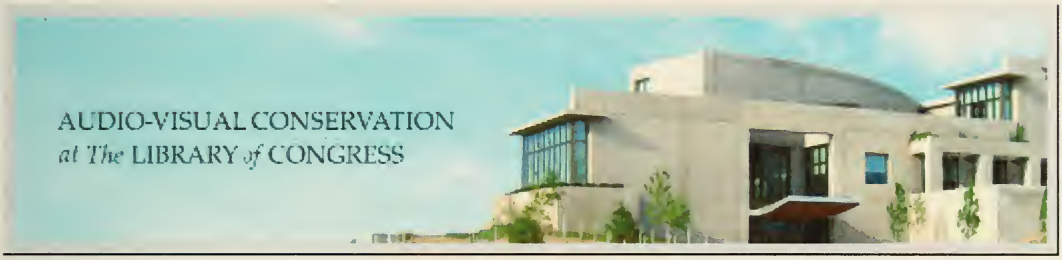

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EDISON
Phonograph Monthly

EXACT REPRODUCTION
By
Wendell Moore

First Edition
July 1979

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This book is dedicated to M. R. McMillion and the thousands of phonograph collectors who are active in preserving the true Edison phonograph story – historically and mechanically.

My thanks also to William R. Rawson and Edward Orbann, of Thomas A. Edison Industries, for their favorable comment in their letter of October 15th, 1965.

Wendell Moore

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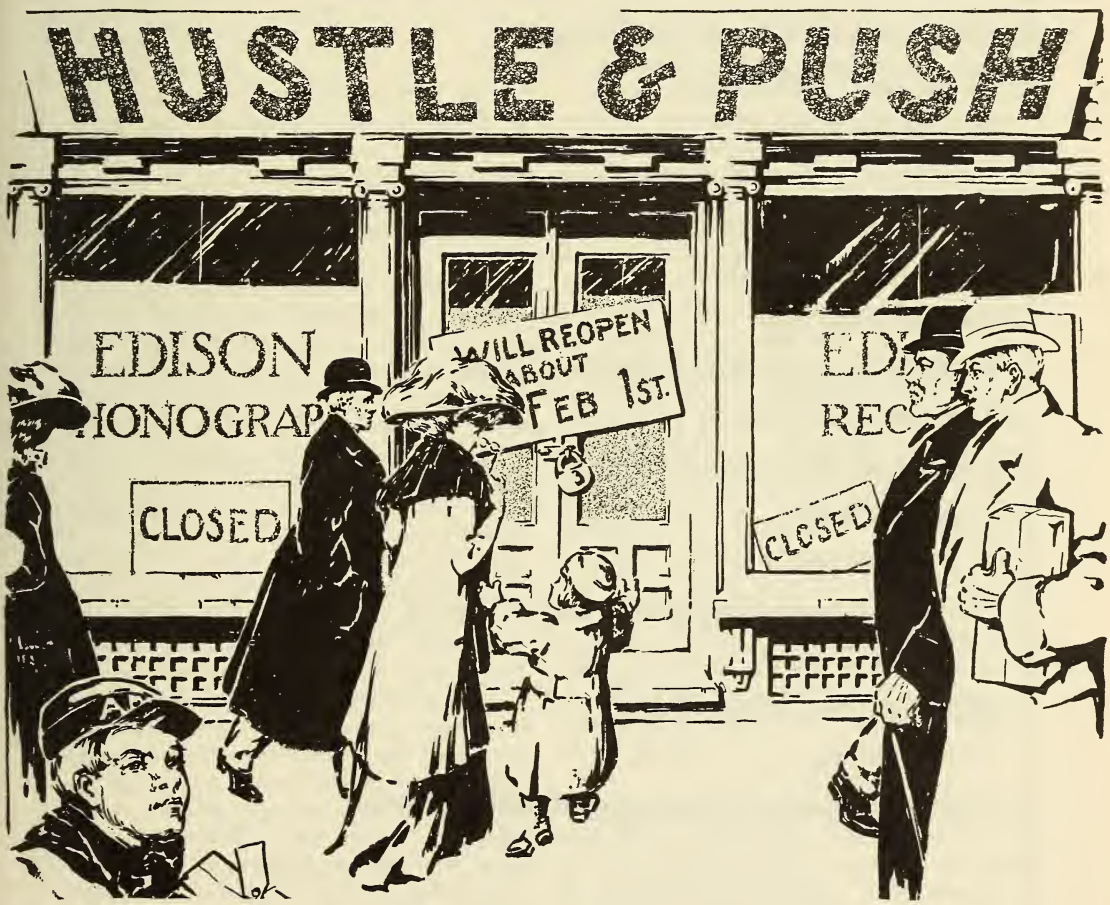
The EDISON PHONOGRAPH MONTHLY

Vol. VII January, 1909 No. 1



The Reason Trade Stops After the Holidays is Because the Dealer Stops. He is the Original Stopper.

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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Vol. VII. JANUARY, 1909 No. 1

Inventory month!

Yes; is that all?

For some retailers that's all January is.

Some retail merchants spend the month of January waiting for February.

For others, whose Christmas business has been big, January is a month for rest and recuperation,—a convenient time for a trip or vacation, possibly.

For a few retailers January is the first month of the New Year and therefore a *month for business,* a month for renewed effort, a month that shall prophecy by its results a healthy growth of the year's business.

Phonograph Dealers of the last named class have no pad-locks on their doors in January or any other time during the year except Sundays and holidays. For them the first twelfth of the year is as important,—yes, more important than the twelfth twelfth. But unfortunately the Dealers of this class are in the minority.

Many a retail merchant appears to choose for his mental motto for January—"If 'stock-taking' interferes with business, close up the business." That attitude is a "pad-lock" on the door.

Other merchants, ordinarily to be commended for their enterprise and sagacity, cut down their sales force right after Christmas, allow their stock to dwindle, are not surprised if there is no more trade than they are able to handle, and then they congratulate themselves for being "season wise," whereas, they have really locked up their own store door with a good strong "pad-lock"—("dull times" of their own making).

January is a dull month only for the retailer who allows it to be a dull month. No merchant should forget this simple truth: Retail business is nurtured by the retailer, not by the purchaser. The purchaser is the one acted upon by advertising, by window display, by argument over the counter and by the apparent quality of the goods offered for sale. The purchaser does not buy what he needs unless he happens to want what he needs; but he invariably buys what he wants whether he needs it or not. Advertising, window display, sales argument—have one purpose,—to create desire on the part of the possible customer for the goods.

If an Edison Dealer allows his stock to remain low after the Christmas sale, if he ceases to advertise Edison goods in the newspapers and to display them in his windows, if he handicaps in any way his ability to do a big Edison business, then it is Phonographs to "pad-locks" he will do a small business and have reason to call that period of inactivity a dull season. The Edison Dealer who "hits" January the way he "hits" December—with a complete stock, with good advertising, enthusiasm, optimism,—that Dealer will have no cause to complain at the end of the month nor will he ever padlock his business in the other dull seasons (so-called) of the year.

Unless most of the present indications prove unreliable, the year 1909 will exceed in prosperity any previous twelve months in the history of the Edison Phonograph. This statement is based upon a number of facts. In the first place the new Amberol Records and the attachments needed to play them on existing Phonographs will be important factors in making for a large volume of business. Since they were put on the

market in October the demand for them has been of a phenomenal character, and the sales would have been much greater had the Edison factories been able to secure a larger production. The manufacturing difficulties incident to the introduction of a new Record so radically different from the older one, have for the most part been eliminated, and there should be no obstacles to making enough of both kinds of Records, Amberol attachments and combination Phonographs to meet every demand in 1909.

Aside from the additional sales caused by the new Record and attachments, the demand for Phonographs and the shorter Records has been of a healthy and most encouraging character. Without any new features the increased business each month since August would have been very satisfactory. Combined they have made a total equal to any similar period in the past. The same conditions promise to continue during 1909. General business seems certain to continue to improve month after month, and with it will come an increased demand for Edison goods, especially for Amberol Records and attachments. Every month will see more and more employes put back at work in the factories and mills, and the working hours will be increased until all are working on full time. Then the Phonograph business will come into its own, for the Phonograph after all, is the poor man's luxury—his only means of securing music for himself and his family—and as soon as he gets back to work and pays off some of the debts incurred while idle, he will buy.

Reports from the trade in all sections and confirmed by the volume of orders, show that business in the East is not keeping pace with the West in recovering from the financial depression. The farming sections of the West did not really have hard times. Based on the reports from the East it was afraid it might have and acted according to its fears. Now that the reports from the East are optimistic and the crops have again been phenomenally good, the West has resumed its wonted business way. Consequently it is buying and selling as if nothing had happened or was likely to happen. Jobbers and Dealers in the West are writing daily, stating that business is better than ever before.

The new policies of the National Phonograph Company inaugurated since October should also play an important part in increasing the volume of business in 1909. They are going to give greater stability to trade and protect Dealers in a manner that will encourage them to put more capital in the business and push it more vigorously than ever.

In making plans for the year don't build air castles. Be satisfied with plans you can be sure of carrying out. Don't try to plan results! Plan ACTION! Be original! Your business isn't just like your neighbors, so don't imitate him or copy his plans. In some things you have failed; in other things you have succeeded. Benefit by this experience of the past and thus minimize the failings and multiply the successes of 1909.

To show that owners of Edison Phonographs appreciate what Amberol 4-Minute Records mean to them, we take pleasure in printing the following letter:

I own an Edison Standard Phonograph which I have had for twelve years. When the Gold Moulded Records were first introduced I attached one of the new-style Reproducers, known as Model C. This Reproducer, with the Gold Moulded Records, was a great improvement, and has given me no end of enjoyment. Now comes the Amberol Record and the attachments for using them on the same machines that play the Gold Moulded Record. My old Standard of twelve years ago is now equipped with this last improvement and I am now enjoying this very great improvement.

Now the fact that this old machine of mine could be equipped with the most up-to-date attachments, appeals to me as something remarkable. It also indicates that the National Phonograph Company is not merely looking out for its own financial betterment entirely, but is also looking out for the interests of those who already own Edison Phonographs. This is indeed a great thoughtfulness deserving of much credit and the thanks and appreciation of all owners of Edison Phonographs.—*H. C. W., Peekskill, N. Y.*

The above letter is only a sample of many others of similar nature which are being received. The reference to the fact that the new Amberol Record can be played on any existing Edison Phonograph will explain why we were so long in putting on the market a Record which would play over two minutes. We could easily have made a six-inch Record, or one of greater diameter, years ago; but it would have required another and more expensive machine, and no owner of the present type of Edison Phonograph could have enjoyed the longer Records without considerable additional outlay. Mr. Edison has always insisted that this should not be done and he and his assistants have worked for a long time to perfect a Record that would be used on all existing Edison Phonographs. The Amberol Record is the happy solution of his difficult problem.

If you have any Defective or Cut-out Records (not surplus) to return, look for the Exchange Proposition papers being mailed with this issue.

Store Management

A monthly comment on things Edison Dealers may do which will make for increased sales.

It's easy enough to tell a man *why,* but more difficult to tell him *how,* and yet a greater task to tell him *what.* Let's begin with *what* and work backwards, mentioning the *how's* and the *why's* incidentally.

The post-Christmas clean-up should be the first matter to receive attention, if it has not already been attended to. The store should be put in order; there should be a place for everything and everything should be in its place. But perhaps this is the month in which you take an annual or semi-annual inventory of stock, with the accompanying days of disorder.

If this is the case it is an excellent time for you to make any changes in the arrangement of your store that will make for convenience and artistic effect. Don't make any changes for art's sake at the expense of convenience, however.

Remember that simplicity in arrangement and decoration is the higher form of art, and that art without utility is unworthy of the term. In this connection it might be well to emphasize the importance of an attractive and fitting environment for the successful retailing of Edison goods.

The secret of perfect environment is in pleasing the human sensibilities. Since the Edison Phonograph reproduces music of every nature, it should make the greatest appeal to the possible purchaser when enveloped in an atmosphere congenial to the rendering of music and congenial to the listener.

And the recipe?

First, arrange for the comfort of the listener. There are few who can enjoy music standing up, leaning against a post or a counter. Supply comfortable chairs; let the fresh air in; see that the temperature is just right in your model concert hall.

Second, respect the finer sensibilities of your more musical patrons. Make it a rule never to have two instruments playing at the same time; have it as quiet as possible during the playing of a Record; don't talk, and instruct your clerks not to talk until the selection is played through. This observance will impress the listener and will do much toward making a customer. In fact, it is the strongest kind of salesmanship for Edison goods, for it gives the machine an opportunity to speak for itself.

Third, determine as soon as possible something concerning the musical taste of your customer and play only those Records that will please. Don't hold the notion that your personal ideas on music are standard and identical with anybody else's, for they're not. No two tastes are just alike. When you are uncertain as to a customer's musical likes and dislikes, it is always wise to play the better class of Records first, for you will soon learn whether you are entertaining a grand opera admirer or a vaudeville enthusiast.

If, as assumed, this is your inventory month, you have doubtlessly discovered—or have had the fact confirmed—that your investment in Edison goods is one of the most valuable investments you made during the year owing to the remarkable rapidity with which Edison goods "turn over."

On this account the carrying of a large Edison stock is shown to be economic. You can't sell what you haven't got, and people generally buy at the place where their selection may have the broadest scope. Don't ever lose a sale because you are "just out" of the thing desired. Stock up! Do it systematically.

Phonographs: Have every model of the Edison Phonograph in sight and in commission—ready for demonstration at a moment's notice; have extra machines of each model on hand for use in window display; have also in stock enough machines of each model—boxed and ready for delivery—to satisfy your sales as counted on from past experience. Don't ever find yourself filling an order by taking one of your demonstrating machines for the purpose.

Records: Most Dealers realize fully the vital importance of carrying a complete stock of all

listed Edison Records, and the Dealer is scarce who has not learned how to arrange his stock so that he can put his hand on any Record in the list. The Dealer who does the best Record business is the one who upon receipt of the Advance List, goes over it carefully, placing his order for every number, but doubling or tripling his usual order for certain Records that he knows (from their descriptions) will appeal to his Record customers.

Anticipate a heavy monthly Record sale by placing good orders and then follow up your anticipation by advertising (newspaper, window, Phonogram). The anticipation of sales is one kind of anticipation that is not as good as realization. The right kind of advertising for January Records will assure realization—results, sales—if everything at the store is in good working order. The most important part of the advertising in connection with Record sales is, of course, the proper use of the new Phonogram (See article on The Phonogram, page 5).

The last word in regard to the management of your store in January, and at all times, for that matter, is a bit of personal advice: Know your business from the bottom up, so you can teach others the details. In the time saved for you by your employees don't fall into that habit of worrying; from all viewpoints worrying is fruitless. If there is any worrying to be done let your competitors do it.

Protecting Dealers

Just to show Dealers that we are in earnest about enforcing our new policy of protecting Dealers who are handling Edison goods in a proper manner, we reprint below a letter that was sent to all Jobbers under date of December 1st. Accompanying the letter was a supply of application blanks that Jobbers must use in getting our consent to establishing new Dealers.

To All Jobbers

We send herewith a supply of Dealers' Application Blanks for use in signing "New" Dealers.

Hereafter, in soliciting new Dealers, Jobbers will obtain the prospective Dealer's signature to this application and see that the information called for in this form is supplied in detail. One copy only need be signed. Signed applications should be forwarded immediately to this company, and addressed as follows: National Phonograph Company, Agreement Department, No. 10 Fifth Avenue, New York City, N. Y.

The prospective Dealer's signature should also be obtained to the regular form of Dealers' Agreement in duplicate, as heretofore, and held by the Jobber pending approval of the application.

Jobbers will be notified immediately of the acceptance or rejection of all applications. If accepted, the Jobber may fill the initial order, and when same is shipped complete, the Dealers' Agreement must be completed by the Jobber entering thereon the amount of machines and records comprising the initial order, and then forward same to this company as heretofore without delay. The duplicate copy of the Agreement should be forwarded by the Jobber to the Dealer.

When Jobbers receive orders from existing Dealers with whom they have not previously done business in Edison Phonographs, etc., they will obtain the Dealer's signature to the Agreement as heretofore and forward one copy to this company.

IMPORTANT:—New Dealers will not be accepted unless the application in each case is first approved by this Company, and no initial order may be shipped without such approval. Shipment of initial orders contrary to this requirement will be a violation of the Jobbers' Agreement.

National Phonograph Company.
Frank L. Dyer, President.

To Mould All Records at Orange

For some time the National Phonograph Company has been planning to discontinue its European record making plants and to manufacture all of its Records at Orange, N. J. At present foreign Records are being made on both sides of the water, but as soon as the factory at Orange has received the master moulds of all selections made abroad, the foreign plants at London, Berlin and Paris will be discontinued. It will still be several months before this can be done. The change is now being made gradually, so as to cause no inconvenience to foreign trade. Economy in manufacturing and greater uniformity in quality are the principal reasons for making the change. Because of the greater volume of business in this country, it has been found that Records can be made at less cost here than in three separate plants abroad. The recording laboratories for originals and the formulation of the record lists, as well as the selling staffs in London, Paris and Berlin will be maintained as heretofore.

Exchange Proposition

For the purpose of relieving Jobbers and Dealers of their stock of defective and cut-out Records, an exchange proposition will be put into effect after January 1st. From January 4th to 9th defective and cut-out (but not surplus) Edison Standard Records (not Grand Opera, Amberol or Concert) may be returned for even exchange. A special Bulletin and all the necessary papers are being mailed to all Jobbers and Dealers with this issue of the Phonograph Monthly, but under separate cover. The Bulletin is also reprinted on page 14.

Selling the Goods

ADVERTISING:—One of the most important and often one of the most neglected branches of a dealer's business.

The Christmas rush being history already, it is possible and highly important to give a little time to plans for increasing sales of both Edison Phonographs and Records. Being the first of the year, it is especially important to "ginger up" the selling game. We offer you a few suggestions to which you may apply the "ginger."

The Mailing List.

If for no other reason than the sending out of the *New Phonograms* each month, every Edison Dealer should have a mailing list. Every owner of an Edison Phonograph in your locality should receive a copy of the *Phonogram* every month. The most practical method for you to distribute them is by mail whether you have few or many customers. If you have only a few Record cus-customers, their names and addresses can be kept very conveniently in a book.

If you have been an Edison Dealer for some time and have therefore a large list of Record customers it pays to keep a mailing list by the card file system. The card system is especially useful to the Dealer in the large town or city, where he does not know personally all his customers. If Dealers so located have no better plan for keeping in direct touch with customers and prospective customers the following directions on making up a mailing list should prove valuable:

Purchase two card index boxes for holding 3x5 inch cards. Also get about 500 of the blank cards that are sold with the boxes and two sets of A to Z index cards. This outfit can be secured at any stationer's or book store for a dollar or two.

Enter the names and addresses of Phonograph owners on the cards—one name to a card—and arrange them alphabetically in one of the boxes, using one set of the index cards to subdivide them. This makes one mailing list. And a very valuable one it is too, for you are to address the monthly supplements and all lists of new Records from the cards. You can also enter your Record sales on the cards, and it will then take only a few seconds to see who of your customers are buying regularly. When addressing or at any other time make it a rule never to remove the cards from the boxes except when making entries.

Now, for mailing list No. 2.

Enter the names of all Phonograph prospects on the cards the same as you do with the list of Phonograph owners, and put them in the other box. If you have never made up a list of "prospects" start to make such a list by taking down the name and address of everyone who calls if they display interest in a Phonograph. Ask machine owners for names of their friends, who think of buying, and enter the names acquired in this way on cards. You can also add to your list of "prospects" by carefully selecting names from the tax list, R. F. D. Route lists and the city or telephone directories. So much for the mailing list; now, for its uses.

The Phonogram.

The most important use to which the Dealer's mailing list can be put is in connection with the *Phonogram*. Every Dealer who is interested in his Record sales should order from his Jobber a sufficient quantity of *Phonograms* to cover his entire list of Phonograph owners, his list of prospective customers and enough for general distribution throughout the month in his store.

Considering the expense to the retailer the *Phonogram* is his best advertising medium and should be taken advantage of in every way possible. To send the *Phonogram* to the Phonograph owner every month is to assure the Dealer of many Record sales that would otherwise be lost. The *Phonogram* does more to maintain the interest of the Phonograph owner in his machine than any other one thing and is equally effective in stimulating the prospective customer's interest.

The most practical way to get the *Phonogram* into the hands of the owner or the "prospect" is by mail. This is a simple matter if there is a mailing list to address from. To get full value for postage the monthly Supplement should be mailed with the *Phonogram,* together with

any other appropriate printed matter supplied by the Jobber. These mailings should be attended to the day preceding opening day for the new Records, which is the twenty-fifth of each month (or the twenty-fourth in those months when the twenty-fifth falls on Sunday or a holiday).

Post Cards.

Another practical use of a mailing list that will help both Phonograph and Record sales is in mailing out post cards or letters inviting Phonograph owners and prospective customers to Edison concerts, which can be gotten up through the month.

If post cards are used for the purpose the invitation may of course be either written or printed. If it should be desired to have them printed, see that the wording is such that you could use them from time to time throughout the year. For instance: "You are invited to attend an Edison Concert Thursday afternoon at 4.30. Bring your friends," etc. (with no mention of date). The scheme would be to mail these post cards—a few at a time—to prospective purchasers and to Phonograph owners who have not bought Records recently. They should be mailed a day or two before concert day. You can have these post cards printed very cheaply and the quantity should depend on the size of your mailing list. If you will agree to get out the post cards, we will send you an electrotype which your printer can use to illustrate the address side.

The Edison Concert.

The constantly increasing number of Edison concerts reported and their undeniable popularity in all sections of the country is certainly a criterion upon which to base our belief that this form of advertising—the hearing is believing kind—is responsible to some extent for the sales of Edison goods that are large enough to keep the Edison Works busy twenty-four hours a day.

So our cry is—*give Edison Concerts!*

If you are a Dealer in a small town in Utah, New Mexico, or Vermont, have it understood by all people in your respective communities that on certain days, at certain hours, you will give Edison concerts. Let the people know, in one way or another, but *give concerts.*

If you are a big Dealer in Chicago, New York, San Francisco, or New Orleans, *give concerts.* Some of you have finer facilities than others, but you all have the same machines, the same Records, and therefore the same chance to "make good" with your concerts; and whether you deem it wise to advertise them in the newspapers, send out special high-class announcements or merely use post cards, is immaterial, as long as you get the people to come. You know your own trade best and what will make the strongest appeal.

Besides giving regular monthly concerts, using the new monthly Records, make up special programs of different classes for different classes of audiences. Have an Edison vaudeville afternoon, an evening of Edison grand opera, an Edison band concert, and a musicale consisting of carefully selected songs and instrumental solos.

The concert feature of your business deserves the best attention you can give it.

Give Edison Concerts! It Pays!

Concerning New Records

The attention of Dealers is directed to Sales Department Bulletin No. 23, on page 14. It gives the day and hour of each month next year when new Records may be shipped by Jobbers and Dealers and when they may be placed on sale at retail. The shipping hour has been advanced from 2 P. M. to 8 A. M. on the same day. It is also made clear that when the selling date falls on Sunday or a holiday it is advanced one day, or the day before.

Licenses for Second-Hand Machines

On January 1st the National Phonograph Co. will put into operation a plan by which second hand or obsolete Edison Phonographs may be sold at a reduced price under a special license to be issued by this company. The subject is covered in Bulletin No. 4 on page 14 and Jobbers and Dealers who desire to avail themselves of the privilege of selling machines in this way should read it carefully.

Meeting the Salesmen

F. K. Dolbeer, General Manager of Sales, and E. H. Philips, Credit Manager and Manager of Salesmen, went to Chicago on December 26th and met the Western salesmen on the 28th. A business meeting, lasting most of the day, was followed by a banquet and theatre party in the evening. A similar meeting of the Eastern salesmen will be held at Orange on January 4th.

Ready Made Ads

Edison Dealers should hold to the newspaper advertising policy. Besides your window display of Edison goods and your mail advertising there is no way to connect your store with our national advertising in the monthly magazines and weeklies except through your local newspaper columns.

No New Year's resolution you can make (and carry out) will do more good to your business than setting aside a certain amount of your yearly profits as a newspaper advertising appropriation.

When you have decided upon the amount you can spare for this investment, go to the manager of the newspaper and see how much space it will buy for the year. Rather than take too small and obscure a space, arrange for fewer insertions, and in your schedule allow for certain seasons when more space is required than usual.

From month to month we will prepare and present to you in the EDISON PHONOGRAPH MONTHLY timely ads set in good display, which we trust you will use in case you do not have the faculty to produce better ones. We will furnish electros free if they are ordered by number and if the proofs of the ads are sent us.

The ads shown herewith are set in newspaper single column width. Cut them out and have them set in the same display.

EDISON AMBEROL RECORDS

are the new Records that play twice as long as the regular Edison Records.

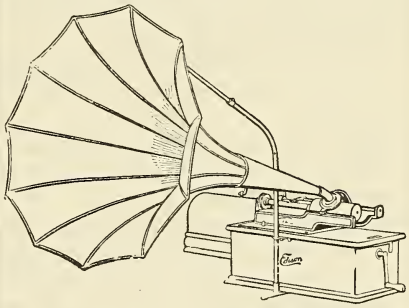
Thus Amberol Records can be used on your present Edison Phonograph by the addition of a simple attachment or gear, and you can still play the Records you have.

Amberol Records not only play longer than any other Record now made, but they play better, their tone quality being richer, clearer and more delicate than has been possible in the past.

Let us put an attachment on your Phonograph or sell you an Edison Phonograph that will play both Records.

[*Dealer's Name and Address.*]

Electro of above cut: Single Column 707; Double Column 708.



THE EDISON PHONOGRAPH

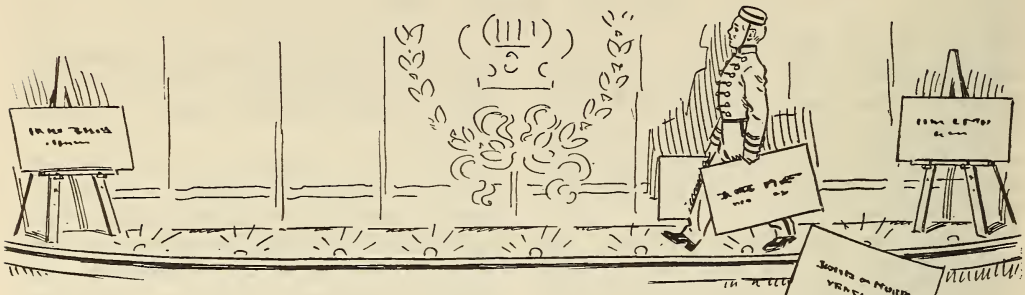
Nothing can equal the satisfaction there is in offering to your guests a satisfactory form of entertainment, one that takes care of itself, which does not interfere with other forms of amusement, but rather helps them. Such an entertainer is the Edison Phonograph.

IT CAN AMUSE THE GUESTS

by rendering music, popular or classic, or it can aid them by furnishing dance music, marches and other things played by the best orchestras and brass bands. It costs less than the hiring of even a small orchestra for a single evening's entertainment.

[*Dealer's Name and Address.*]

Electro of above cut: Single Column 540; Double Column 542



Varying the Program

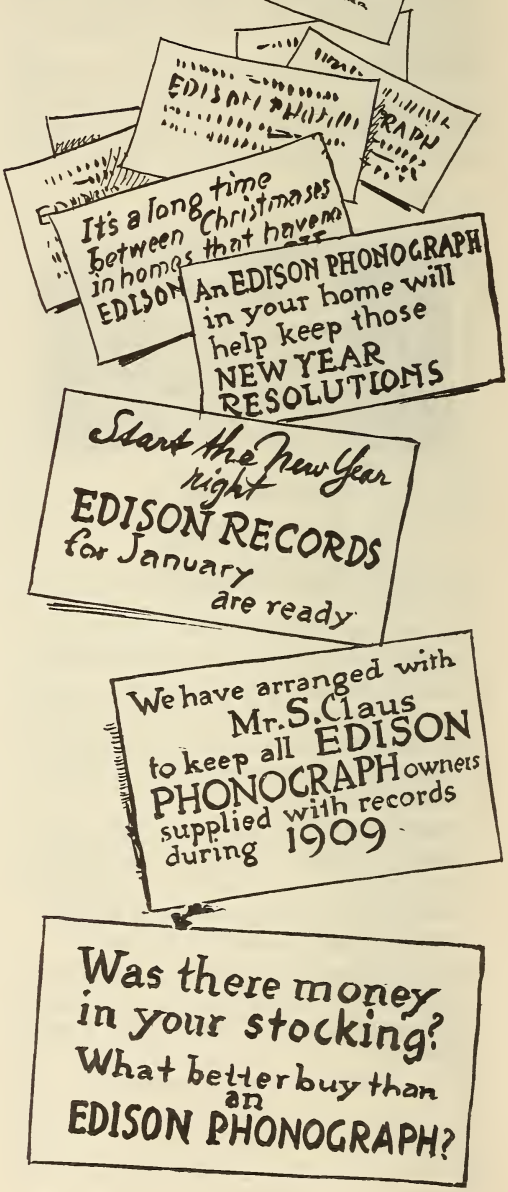
Consider the vaudeville show. It succeeds because it offers a variety of entertainment. The bill is made up of many widely different acts. If it was all acrobatic stunts, those who prefer songs and dances would be disappointed. If a juggler was the whole thing, that part of the audience that goes wild over tamed animals would clamor for its money back.

The vaudeville show plays to crowded houses because each spectator finds on the bill the thing he most enjoys.

So with window cards. One may say the right thing to a certain number of people and miss it with certain others.

People are reached, not by repeating one argument over and over, but by presenting as many arguments as possible. A window card can only do a certain amount of good. Don't over-work it. Here are some new ones. Get them up at the smallest possible expense and relieve those you now have from further duty.

> Was there money in your stocking? What better buy than an Edison Phonograph?
>
> We have arranged with Mr. S. Claus to keep all Edison Phonograph owners supplied with Records during 1909.
>
> Start the new year right. Edison Records for January are ready.
>
> An Edison Phonograph in your home will help you keep those New Year resolutions.
>
> It's a long time between Christmases in homes that have no Edison Phonographs.



The Other 13,000

What they are doing to help the Sale of Edison Goods.

Questions and Answers

There are thirteen thousand of you Edison Dealers, each conducting your business in your own way, obeying the policies which seems to best fit your individual needs. You are located everywhere,—in the larger cities and in the smaller towns. Many of you sell Edison Phonographs and Records exclusively, a number of you carry two lines of phonographic goods, and some of you sell Edison goods merely as a side line. The conditions that have to be met by any two of you are probably not alike in every particular, but every Edison Dealer, no matter under what conditions he does business, has a common end with all other Edison Dealers and with us, viz.: to sell as many Edison Phonographs and Records as possible.

In view of this fact what could be more desirable or more to the mutual advantage of all concerned than to establish a medium for the exchange of business-getting news, business-getting plans, and business-getting ideas that have been executed with good results?

This new department, which we will name "The Other 13,000," is created for the purpose of such co-operation among the Dealers as described above. The department will be effective and beneficial to all according as the Dealer makes it so. We will do what we can, but after all, it's "up to the Dealer." It is to be his department.

The Dealer is to contribute by occasionally writing a letter to the National Phonograph Company (Advertising Department), giving information in regard to his own business experience, plans and ideas in connection with the sale of Edison goods. His ideas, and often his letters (mentioning his name or not, as he desires), will be published in the next issue of the PHONOGRAPH MONTHLY, after their receipt, together with our comments. In case we do not feel qualified to make comments or to answer questions intelligently we will put matters of this nature before all the Dealers (using this department as the medium), some of whom, from their experience, will be enabled to judge and write us satisfactorily.

The view that must be taken by the Dealer must not be a selfish, take-all-give-nothing attitude. The Dealer must realize that any help he will offer to "the other 13,000" through the pages of this house organ, will be small compared to the help he will receive from such a large list of contributors. The spirit of enthusiastic, good-willed co-operation, will be the necessary adjunct if this department of the EDISON PHONOGRAPH MONTHLY is to be entirely successful.

A Western Jobber has just written: "We have a suggestion to make, and think that it will prove beneficial to all concerned. Will you issue a circular to the general trade and make it plain, that when they order Edison machines to specify old or new style. In this way it will save considerable time in filling their orders. When we received an order for machines, they do not state whether new or old type, and we are up in the air as to what to send them." This is a most pertinent suggestion. In ordering machines, attachments and Records, Dealers should not fail to clearly indicate just what kinds of each are wanted. They should not only state whether they want old or new type Phonographs, but in ordering attachments it is necessary to say whether they are wanted for end gate or gateless machines.

Menardi Stationery Co., Reno, Nevada.—We have arranged to do some extra work in exploiting Edison goods in this territory in consideration of our being the only Edison Dealer here. It has been suggested that we write the PHONOGRAPH MONTHLY, making known our wants, as you would be able to supply us with interesting facts and suggestions. The trouble is that we do not know just what we want, but we surely would be glad to have your suggestions. It is our present idea that we can

accomplish more with circulars and personal soliciting than by newspaper advertising. We are carrying full catalogue of machines, 35-cent Records and Amberol Records, with minimum of three of each number, and will always be glad to co-operate with any suggestion you are able to make with a view of increasing Edison business here.

[We could probably write you several pages of suggestions for advertising your business, but we really believe that your own idea on the subject is the most economical and most practical.

It is always well to do a reasonable amount of advertising in local papers, but after all, there is nothing that equals personal solicitation and, next to that, direct letters to interested individuals. This is especially true with our goods. The greatest retail successes have been made by Dealers who take machines right into homes and leave them there for a few days on trial. This has been especially successful in rural districts where Dealers have taken out several machines in a wagon and left them in as many different homes with a small number of Records. They called for them a week later and in a large percentage of cases were paid for the machines instead of taking them away.

Next to this kind of work in value is that of sending specially written or printed form letters to carefully prepared lists. If you cannot get machines into the homes of people, get people into your store to hear the machines there.

The plan of giving concerts at intervals, say, once in two weeks, and sending out invitations to interested people, has also proven successful with many Dealers.

In selling Records there is no better plan than to make up a list of people already owning Phonographs or other machines on which cylindrical Records can be played and keeping them advised each month about the new Records or inviting them to come in once a month and hear the new Records.

We call your special attention to our offer in this paper to supply electrotypes for newspaper advertising if you are in a position to spend some money for newspaper work.]

A. N. Larue, Richwood, O.—I suppose that if I have no questions to ask, you will permit me to tell you about a Phonograph recital we gave recently in the K. of H. Hall, Richwood. It may interest other Dealers and cause them to give similar recitals. We had the hall nicely decorated with ferns, and my daughter arranged the program and operated the Phonograph, a Combination Home. We sent out about 100 invitations and had an attendance of about eighty (though there was both a church and club reception the same evening). We received many compliments, and I trust to have aroused an interest in a better class of trade. I expect to follow this up with recitals at the different churches, until everybody in Richwood knows how an Edison "talks" and that I have them for sale.

[The program sent out by Mr. Larue comprised four neatly printed pages. It showed a well selected list of 20 Edison Records, nearly all of the better class of music.]

George E. Buss, New Philadelphia, Ohio.—I would like to see you publish an article on show card printing—kind of ink, pen, brush and paper. The thing I liked best in the November issue was "Courtesy Pays." The whole PHONOGRAPH MONTHLY is good.

[We presume that by "Show Card Printing" you mean the hand-made kind, to which we have been referring in several past issues of the PHONOGRAPH MONTHLY. Many Dealers get an idea that window cards must be made as perfect as if printed with type. This is a wrong impression. A most effective window card was made on a sheet of butcher's straw paper and by a man who had no training as a sign writer. A Dealer who has never made window signs should buy a marking brush and mix up some marking ink. All hardware or general stores carry marking brushes, and marking ink can be made of a mixture of lamp-black and linseed oil. Of course, white or colored card-board is the best for window cards, but cardboard is not always easily obtained, and in such cases white or manila wrapping paper may be used. Mount the paper on pieces of board of the size required. The board will give the sign stiffness both for painting and when placed in the window. A board prepared in this way may be used over and over. The paper should be turned over and fastened on the back to hide the edges of the board. Pick out any one of the window cards in the PHONOGRAPH MONTHLY that you would like to duplicate. Draw cross lines in pencil, to get a uniform depth to the letters and have the words the right distance apart. Then make as good a copy of the letters as you can. After one or two trials you will be surprised at your success. When you have become more proficient, colored inks and more fancy lettering may be attempted. Considering how easy it is to make window signs, it is surprising more of them are not made and used. Notice how successfully they are now used in many businesses.]

We will be glad to hear from Dealers who are using home-made signs successfully. They doubtless can give other Dealers useful information on the subject.

John K. Ball, Carmi, Ill.—Why do you not put Caruso, Melba and other well known singers and artists of that class on Amberol Records?

[It will be just a matter of time before we will have Amberol Records made by grand opera

stars. Give us time—Amberol Records are very young—we have made less than one hundred of them, so far, and remember, it is only one person in two hundred that cares more for the opera than for the popular airs and folk songs.]

George A. Hart, Claremont, N. H.—I would like to see an article on "Instalment Sales." The things I liked best in the December issue were "Now Let's Get Together;" "Edison Dealers in Small Towns Having No Competition after December 1st;" and "Lack of Confusion in Your Store." I think the Edison policy O. K.

[See reply to Mr. Sheibley, Reedley, Cal., in this department.]

W. L. Sheibley, Reedley, Cal.—I would like to see an article on "Selling on Instalments." The things I liked best in the November issue were "Store Management" and "Talk on Advertising." I would like to see an Edison Jobber or Dealer who has thrown over the Edison line for some other cylinder.

[We want to make "Selling on Instalments" the subject of a longer article next month than could be given in this department. If, when the article appears, it does not cover all the essential points, write us again.

We know that no Edison Jobber has given up Edison goods in favor of any other cylinder goods, and but few Dealers have done so. Still we have learned of instances where, because of circumstances, Dealers have had such a large stock of other cylinder goods on hand that they could not afford to sacrifice them and were reluctantly compelled to drop the Edison line. They would rather have kept both, but our new policy would not permit it.]

M. B. Messinger, Sherman, N. Y.—I would like to see an article in the PHONOGRAPH MONTHLY on how to draw the most trade. The things I liked best in the November issue were the article on window cards and the little local news items.

[It is practically impossible to publish in any one issue an article on "How to Draw Trade" that would thoroughly cover the subject. We devote a large part of each issue to some phase of the topic and do not hope to exhaust the subject for a long time to come. The reply being made to the Menardi Stationery Company, in this department contains some suggestions that you may find helpful. If they do not meet your requirements, tell us something about your territory and your selling facilities and we will endeavor to be more practical in replying. As we have said in our reply to the Menardi Stationery Company, personal work is the greatest factor in getting any kind of business. Advertising, though important, must always be secondary. Get people into your store by means of newspaper advertising, circularizing, free concerts or any other plan and then bring your abilities as a salesman into play.]

Alonzo Wilkes, Amsterdam, N. Y.—By your PHONOGRAPH MONTHLY, which I read faithfully each month, you invite correspondence, so I am going to tell you of a little experience I had today. I took one of your big banners and varnished it to stand the elements and strung it in front of the store. This I did several days ago. Today I got a direct result. A man called in the store to look over Edison Phonographs and in our conversation he disclosed the fact that he was going to buy an Edison Home and, seeing my banner, came in.

Result No. 1. I got him in the store, but I found that my regular showing of goods and the usual methods of selling was not enough. This man had been shown before, but had been shown by what some Dealers seem to think is salesmanship, and that is price cutting.

He had been offered a Home for $35.00 and 36 Records thrown in. Now, the banner brought the man in my store, and by good salesmanship, which any Dealer can employ, backed up by your splendid protective policy, I sold the man an Edison Home and 20 Records for $42 cash.

"Edison goods are going fine with us."—*Owl Drug Co., Lewiston, Idaho.*

Coupon.—Fill in and Mail to Orange, N. J.

.....

Date.....

EDISON PHONOGRAPH MONTHLY:—

As a Dealer in Edison Phonographs and Records I would like to see an article in the PHONOGRAPH MONTHLY on.....

.....

The things I liked best in the January issue were.....

.....

.....

Signed.....

Lessons for Dealers

Lesson V

What have we here!

An Edison Phon-o-graph Dealer?

Is he ac-cus-ing San-ta Claus of but-ting in on his game?

Oh no, he is on-ly ta-king the num-bers of the homes where San-ta Claus is leav-ing Phon-o-graphs.

What's his scheme?

It's a plot of the Deal-er's to sell more Re-cords than the o-ther fel-lows. He will take these addresses back to his store and each month he will send the Pho-no-gram and o-ther good stuff to these homes where S. Claus left the Phon-o-graphs. This will bring his Re-cord buy-ers in bunch-es.

But I thought San-ta Claus was a myth?

May-be he is, but this scheme is the real thing.

Trade Bulletins

Sales Department Bulletin No. 22, December 11, 1908

Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

We would respectfully call your attention to the following Shipping and Sales dates for Advance Records from December 1st, 1908, up to and including December, 1909:

SHIPPING DATES 8 A. M.

Dec.	Wed.	23rd,	1908,	8 A. M.
Jan.	Sat.	23rd,	1909,	8 A. M.
Feb.	Wed.	24th,	1909,	8 A. M.
Mar.	Wed.	24th,	1909,	8 A. M.
Apr.	Fri.	23rd,	1909,	8 A. M.
May	Mon.	24th,	1909,	8 A. M.
June	Thur.	24th,	1909,	8 A. M.
July	Fri.	23rd,	1909,	8 A. M.
Aug.	Tues.	24th,	1909,	8 A. M.
Sept.	Fri.	24th,	1909,	8 A. M.
Oct.	Sat.	23rd,	1909,	8 A. M.
Nov.	Wed.	24th,	1909,	8 A. M.
Dec.	Thur.	23rd,	1909,	8 A. M.

SALES DATES 8 A. M.

Dec.	Thur.	24th,	1908,	8 A. M.
Jan.	Mon.	25th,	1909,	8 A. M.
Feb.	Thur.	25th,	1909,	8 A. M.
Mar.	Thur.	25th,	1909,	8 A. M.
Apr.	Sat.	24th,	1909,	8 A. M.
May	Tues.	25th,	1909,	8 A. M.
June	Fri.	25th,	1909,	8 A. M.
July	Sat.	24th,	1909,	8 A. M.
Aug.	Wed.	25th,	1909,	8 A. M.
Sept.	Sat.	25th,	1909,	8 A. M.
Oct.	Mon.	25th,	1909,	8 A. M.
Nov.	Thur.	25th,	1909,	8 A. M.
Dec.	Fri.	24th,	1909,	8 A. M.

Note particularly that in future we will permit Jobbers to make shipment of Advance Records at 8 A. M. on all shipping dates.

This advance from 2 P. M. to 8 A. M. was made at the request of a number of our Jobbers.

Any Jobber or Dealer who makes shipment of Records, or places them on sale in advance of the hour specified herein, violates the terms of his Agreement, and will be dealt with accordingly.

Sales Department Bulletin No. 23, December 20, 1908

Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

The trade is hereby advised that on January 1st, 1909, we shall discontinue the manufacture of the 45 German and the 4 French selections listed below, and after that date will fill orders for only such as we have in stock. They will be dropped entirely when a new edition of the Foreign Record Catalogue is printed. These selections are being cut out because they have been dropped in Germany and France, and we do not want to carry any Records here, after they have been discontinued in the countries in which they were originally made.

GERMAN.

12125	Schimpf	Gottschall
12126	Bicycle-Souplet	Gottschall
12141	Waltzer-Conversation	Gottschall
12234	O Jugend, Wie bist du so schön	Porten
12242	Der Staar	Porten
12244	Siciliana—Cavalleria Rusticana	Hofmann
12247	Frühlingslied	Hofmann
12254	Minnelied	Hofmann
12257	Spottlied	Hofmann
12260	Allerseelen	Hofmann
12268	Wer uns getraut	Walter ŭ Hofmann
12269	Ihr heisset mich wilkommen	Schumann
12272	Arie des Grafen Liebanau	Schumann
12274	Arie der Violetta	Reimann
12280	In diesen heil'gen Hallen	Biberti
12372	Brüderlein und Schwesterlein	Porten
12377	Die reise um die ganze Welt	Porten
12391	Vom Rhein der Wein	Schumann
12396	Ein Mädchen oder Weibchen	Schumann
12398	Goldfischlied	Reimann
12402	Arie der Elisabeth	Reimann
12404	Die alten Deutschen tranken noch eins	Biberti
12405	Kavatins—Die Judin	Biberti
12411	Hymme—Stradella	Weiss
12412	Romanza—Der Postillion von Lonjumeau	Weiss
12730	Ständchen	Muench
12734	Das kleine Fischermädchen	Muench
12793	Gut' Nacht, fahr wohl	Muench
12794	Ueber den Sternen ist Ruh	Muench
12795	O Schöne Zeit	Muench
12796	O du mein holder Abendstern	Muench
12797	Dein gedenk' ich, Margarete	Muench
12798	In einem kühlen Grunde	Muench
12799	Wie schön bist Du	Muench
12805	Parademarsch des Königs Husaren Reg No. 18	P. Orchestra
12809	Wiegenlied	Muench
15530	Was ich längst ertraumte	Horsten
15531	Postillon d'amour	Krug-Elfgen
15534	Lied des Posaunen-Nowack	Arno
15551	Walzerlied	Deutsch
15553	Die Welt ist wie ein Huhnerstall	Schonwald
15558	Der Arme Teufel	Josephi
15564	Madame Roulette	Ernani
15605	Mondschein, Serenade	Max. Steidl
15634	Deutsche Frauen blond und braun	Horsten

FRENCH.

12329	Les Rameaux	Bartel
12369	Anges du Paradis	Lacroix
17222	On M'appele Mimi, La Bohêm	Mlle. Boyer
17223	Valse de Musette, La Bohêm	Mlle. Boyer

Look out for the Exchange Proposition papers being mailed to Jobbers and Dealers with this issue of the PHONOGRAPH MONTHLY.

Sales Department Bulletin No. 24, Dec. 28, 1908
Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

Dealer's Exchange Proposition

Beginning January 4th, 1909, and until January 9th, 1909, inclusive, authorized EDISON Dealers may return direct to the National Phonograph Co., Exchange Dept., Orange, N. J., for exchange through a Jobber, cut-out and defective (not surplus) EDISON Standard (not Grand Opera, Amberol or Concert) Records, under the following conditions:

1st. All Records must be returned to the National Phonograph Co., Exchange Dept., Orange, N. J.

2nd. Transportation charges MUST BE PREPAID through to Orange. If only prepaid to a certain point or forwarded with charges collect, the shipment will be refused. Dealers are urged to ascertain the through rate to Orange and prepay the same. This will avoid trouble. It is not necessary that shipments shall reach Orange by January 9th. If shipped on or before that date it will be sufficient.

3rd. Records must be carefully packed in cases, barrels or boxes and each package must be plainly marked on the outside, with the shipper's name and address, and the quantity of cut-out or defective Records contained therein. Where there is more than one package in a shipment, they must be numbered consecutively from number 1 up, and on each individual package must also be marked the total number of packages in the complete shipment. The enclosed Form 1482, properly filled in, must be pasted on the *end* of each package or *side* of each barrel.

4th. Inside of each case must be placed a packing slip (using Form 1483 enclosed), containing shipper's name and address, number of Records contained therein, and whether they are cut-out or defective.

5th. Immediately shipment is made, enclosed form letter (Form 1481) must be sent to us addressed to "National Phonograph Co., Exchange Dept., Orange, N. J.," advising the total number of each kind, (cut-out and defective) Records returned, stipulating the number of cases in the complete shipment. A prepaid Bill-of-Lading must also be enclosed with this letter.

You must also fill in on triplicate Exchange Certificate, furnished herewith, (Form 1480) the name and address of the Jobber through whom you want this exchange transaction handled.

6th. As soon as possible after your returned Records are received, they will be carefully counted and inspected and on the Exchange Certificate we will fill in the quantity of Records for which you are entitled to credit on the exchange basis, and return one of these certificates to you, send one to the Jobber whose name you have written thereon, and retain one for our own files. Credit will be allowed through *one Jobber only,* and cannot be transferred.

7th. Upon receipt of Exchange Certificate, properly filled in and endorsed by us, you must immediately forward it to the Jobber whose name you have indicated thereon, and with it enclose an order for at least an equal quantity of Records specified in the certificate.

8th. The Jobber in whose favor your Exchange certificate is made out, will allow you credit for the number of Records specified therein, when he makes shipment of your order.

9th. Only genuine EDISON Standard (not Grand Opera, Amberol or Concert) Records can be returned and they MUST be in EDISON cartons. Broken, cracked, worn out or other make Records will NOT be accepted under any conditions.

10th. SURPLUS, GRAND OPERA, AMBEROL or CONCERT Records are not included in this proposition.

11th. This proposition does not include Records taken in exchange from Consumers, Slot Machine Operators or Exhibitors, and any Records of this nature, or second-hand Records, returned to us, will be *absolutely* refused.

12th. No Records can be returned through JOBBERS; they must ALL be shipped to the National Phonograph Co., Orange, N. J.

13th. No deduction for Records returned can be made from any invoice or statement rendered prior to or during this exchange, nor until CREDIT has been allowed by the Jobber.

14th. All Records returned will be given a careful examination by our inspectors, and should any be discovered that are not subject to credit under conditions outlined, or should there be any shortage in count, OUR DECISION AS TO THE QUANTITY TO BE CREDITED MUST BE FINAL.

15th. Any Records shipped after January 9th, 1909, WILL NOT BE ACCEPTED, BUT RETURNED AT YOUR EXPENSE.

16th. In cases where a dealer has signed the AGREEMENT and purchased Records through us only. this Exchange Proposition will be handled by us direct along the same lines and under the same Terms, Conditions, Stipulations, etc., as where they are handled through Jobbers; that is, Records must be returned to us direct and on the Exchange Certificate our name must be filled in instead of the Jobber's. All other instructions remain the same.

17th. Should any dealer have so small a number of cut-out and defective Records that he would not care to incur the expense of returning them at this time, we would respectfully suggest that they be retained and returned at some time in the future when another cut out list will make an exchange appear necessary.

18th. Dealers are given the option of ordering through the Jobbers, any quantity of Amberol Records equal to, or in excess of Standard cut-out or defective Records returned, with the understanding that the number of such Records returned, are to be charged at the price of Amberol Records, while credit will be given for Standard Records returned, at the price of Standard Records.

19th. Positively no Amberol Records are to be included in Records returned under this Exchange proposition.

IMPORTANT. If all the terms, conditions and stipulations contained in this proposition are not fully agreed to and carried out by the Dealer, we reserve the right to reject any and all Records he may return. If, after acceptance of Records by this company, Dealers fail to purchase (as provided in paragraph five) the required quantity of Records in exchange for the number credited, this company will not be responsible for the return of Records against which no purchases were made, and Dealers will forfeit all claim thereto.

Legal and Agreement Departments Bulletin, No. 4, Dec. 20, 1908
Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, LEGAL DEPARTMENT, Orange, N. J.

The National Phonograph Company has put into effect a system of special licenses suspending the price restrictions heretofore imposed upon the sale of second hand or obsolete Edison Phonographs which have been out of the factory for not less than one year.

Application blanks, to be filled out with the data necessary to identify the Phonograph and its equipment, will be sent to Jobbers and Dealers on request, and when the blank is returned properly filled out, and the necessary conditions are found to be complied with, a special license will be issued which, however, will go into effect only when the label on which it is printed has been securely pasted to the cabinet of the Phonograph. These licenses will be numbered in rotation, and complete records thereof will be kept.

The provisions of the Jobbers' and Dealers' Agreements, with the exceptions of the restrictions of the selling price which will be suspended by the special license, will remain in force. The Company reserves the right to cancel any such special license at any time. The special license will terminate on the violation of any of its provisions or its erasure or removal from the cabinet of the Phonograph, and, upon its termination or cancellation, all the restrictions of the original agreements will again go into effect.

It is particularly to be noted that no license will be granted to display or advertise any Edison Phonographs at less than list price, and any such display or advertisement will be a violation of the special license.

This plan, we believe, will offer a reasonable solution of one of the difficulties at present existing in the trade, and, without affecting the sales of new machines, ought to enable Jobbers and Dealers to satisfactorily dispose of their second-hand stock. At any rate, we propose to give the scheme a fair trial, reserving to ourselves the right to terminate the special licenses at any time, in case circumstances arise which in our judgment call for such action.

A line that is not advertised may be as good as one that is—but who knows it?

Suspended List, Dec. 20, 1908
SUPERSEDING ALL PREVIOUS LISTS

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

CAL., Redlands—The Deming Music Co.
IND., Garrett—C. M. Parker.
MASS., Hudson—E. A. Hayden.
Hudson Fruit Co. (G. B. Clark, Mgr.)
MINN., Austin—M. J. Keenan.
MO., Gentry—Enoch Liggett.
NEW YORK, Hornell—Joseph Koskie.
New York City—D. G. Hall.
D. F. Higgins.
M. Wechsler.
OHIO, Fremont—J. H. Bihl.
OKLA., Okmulgee—Oliver Drug Co. (J. R. Oliver, Prop.)
UATH, Moroni—A. Anderson.
A. J. Arnoldson.
CANADA, Toronto—Toronto Phono. Co.

REINSTATED.

COLO., Rocky Ford—C. E. Bolton Music Co.
MO., Sedalia—S. R. Payne.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

Cash Discount

The letter printed below was issued for the purpose of calling the attention of the trade to that section of the Agreement covering terms of payments by Dealers to Jobbers. Copies were mailed to all Dealers.

TO THE TRADE.

Dec. 15, 1908.

Several complaints have recently been made regarding Dealers arbitrarily deducting items of cash discounts to which they were not entitled, and when the matter was called to the Dealers' attention they appeared to feel that they were being harshly dealt with.

It would seem advisable at this time to call the Jobbers' attention to Article No. 3, appearing in Jobbers' Agreement, relating to terms to Dealers, which should be rigidly enforced.

For the information of Dealers, we would respectfully draw their attention to the Article relating to terms which we quote:

Terms.

"Net, 30 days from date of invoice, or a cash discount of Two per cent. on settlements made as follows: On purchases made from the first day to and including the fifteenth day of the month if paid in full on or before the twentieth day of the same month; and on purchases made after the fifteenth, to and including the last day of the month if paid in full on or before the fifth day of the following month. Delivery: F. O. B. Orange, N. J., on goods ordered from National Phonograph Co.; F. O. B. City in which Jobber is located on goods ordered from Jobber."

This paragraph we believe is sufficiently clear, and we consider any other terms quoted or allowed, a violation of our Agreements signed by Jobber and Dealer.

Advance List

Of Edison Standard (Two-Minute) and Edison Amberol (Four-Minute) Records for March, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before February 25th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on February 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on February 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after February 20th, but must not be circulated among the public before February 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on February 24th, for delivery on the following day. Jobbers are required to place orders for February Records on or before January 10th. Dealers should place March orders with Jobbers before January 10th to insure prompt shipment when Jobbers' stock is received.

Edison (Two-Minute) Records for March

10077 Autumn Leaves — **Edison Concert Band**

A barn dance. A new and attractive number for the popular dance of the day. Has just the proper swing. Composer, Paul DeVille.

10078 Arab Love Song — **Ada Jones**

A unique song suggestive of Oriental music; being Ada Jones' interpretation of Marie Cahill's big hit in the musical play, "The Boys and Betty," a successful New York production. Orchestra accompaniment. Music, Silvo Hein; words, George B. Hobart.

10079 Meet Me in Rosetime, Rosie — **Harlan and Stanley**

A harmonious, well-rendered march song—sentimental but "snappy"—by the popular song writers, Jerome & Schwartz. Orchestra accompaniment. Music, Jean Schwartz; words, William Jerome.

10080 Now I Have to Call Him Father — **Ada Jones**

This comic song is Vesta Victoria's hit of the season and will equal in popularity her former successes—"Waiting at the Church" and "Poor John." There are three verses, the first one and chorus being:—

I used to be as happy as the dickies on the trees,
That's when I was courting and my mind was well at ease;
I used to feel so loving with my 'Enery by my side.
Looking forward to the day when I should be his bride.
But now he's thrown me over, and I'm full of misery,
Someone else has done me out of William 'Enery.

Chorus:
He used to come and court his little Mary Ann,
I used to think that he was my young man;
But mother caught his eye and they got married on the sly
Now I have to call him father.

Orchestra accompaniment. Words and music by Charles Collins and Fred Godfrey.

10081 Ev'rything's Funny to Me — **Sallie Stembler**

This Record is by a new Edison performer, Miss Sallie Stembler, who has a high soprano voice finely adapted for recording. The title of this song should convey some idea of its nature. It is one of the most infectious laughing songs ever written, and Miss Stembler makes a big hit with it. Orchestra accompaniment. Music, Theo. H. Northrup; words, Chas. Noel Douglas.

10082 A Bowery Flirtatio. — **Ada Jones and Len Spencer**

An original vaudeville sketch in "Bowery" dialect in which the following song with orchestra accompaniment is introduced:

I never knew what love was till I fell in love with you,
You won my heart completely with those dreamy eyes of blue;
I've jollied Maude and Mamie, and made eyes at Lill and Lou,
I never knew what love was till I fell in love with you.

10083 Just One Sweet Girl — **Manuel Romain**

A sentimental ballad with refrain in a sustained march tempo, which gives Mr. Romain an excellent opportunity to exhibit the charming qualities of his voice. Orchestra accompaniment. Music, Harry Von Tilzer. Words, Jack Mahoney.

10084 The Whistlers — **American Symphony Orchestra**

The Whistlers Intermezzo is from the comic opera, "Frühlingsluft," by Ernst Reiterer, a successful European production which also had a long run at the German Theatre, New York. In the operetta this number is sung and the refrain is featured by a chorus of whistlers. This Record is from an instrumental arrangement, the refrain being repeated by a chorus of whistlers, then by the oboe, again by bells and finally by the entire orchestra. Composer, Ernst Reiterer.

10085 Uncle Josh on a Fifth Avenue Bus — **Cal Stewart**

In which dear old Uncle Josh tells in his inimitable way of his most amusing experience on a Fifth Avenue "bus," New York.

10086 Some Sweet Day, Bye and Bye — **Anthony and Harrison**

A well-known hymn sung in duet form with much effect. Written by two favorite writers of Gospel hymns. Orchestra accompaniment. Music, W. H. Doane. Words, Fanny J. Crosby.

10087 The Sweetest Gal in Town — **Edward Meeker**

A new coon song that will make a hit. Orchestra accompaniment. Words and music by Cole and Johnson. The chorus:

My gal, my gal's the sweetest gal in town,
My gal, for her I'll turn my best frien' down,
But as sure as the grass grows 'round a stump
I b'lieve she's playin' me for a chump
But I don't care, for all that—she's the sweetest gal in town.

10088 Reed Bird — **Edison Concert Band**

An intermezzo with the form and melody of the popular song of the same title, our Record 9559. This composition has the characteristic merit of the work by this well-known composer. Orchestra accompaniment. Composer, Dave Reed, Jr.

10089 I'll Be Home at Harvest Time — **Frederic Rose**

A rustic ballad of the same style and by the same writer as "When the Autumn Moon Is Creeping Through the Woodland" (our Record 9902). Mr. Rose's pleasing tenor is well displayed in this number. Orchestra accompaniment. Music, Alfred Solman. Words, Arthur Lamb.

10090 Oh, You Kid! — **Ada Jones and Billy Murray**

A comic, up-to-date song of the vaudeville variety, the amusing verses of which are full of "love josh," which wind up with a harmonious refrain in duet form, the words being:

Oh, you Kid! oh you Kid!
Come, now! say you'll let me cuddle closer,
Nod your head, but don't answer "No, Sir"
Oh, you Kid! oh, you Kid!
I mean every word I've ever told yer;
Kiss me quick, or else I'll have to scold yer,—
Oh, you Kid!

Orchestra accompaniment. Music, Melville J. Gideon; words, Edgar Selden.

10091 Castles in the Air — **Thomas Chalmers**

A baritone ballad with a waltz refrain sung delightfully by Mr. Chalmers. Music by Paul Lyncke, a popular European composer, who also wrote the well-known "Glow-worm" (our Amberol Record No. 61). Orchestra accompaniment. Words, Joseph Herbert.

10092 On the Levee — **Albert Benzle**

An excellent Record of a bells solo with orchestra accompaniment—written in a song and dance style—similar in some degree to "Love's Magic Spell" (our Record 10051). Music, L. P. Laurendeau.

10093 Ground Hog Day at Pumpkin Centre — **Cal Stewart**

An educational bit of country humor enhanced by Cal Stewart's unrivalled impersonation of country folk types—funny, of course.

10094 Yip-I-Addy-I-Ay! — **Collins and Harlan**

A comic song in waltz tempo, brimming over with enthusiastic good nature. This is one of the best Records we have by Collins and Harlan, which is saying a good deal. Music, John H. Flynn; words, Will D. Cobb.

10095 Flanagan's Real Estate Deal — **Steve Porter**

An original vaudeville specialty. Flanagan reads an ad in the paper—"Why pay rent," "Own your own home"—so he decides to become a suburbanite. The usual suburban difficulties are his a-plenty, but at last he is made happy by prevailing on a plumber to take "the house" for what he owed him (the plumber had fixed a leak in the house). So Flanagan sings:

"Why pay rent," I read it in the paper
"Own your own home," that's the proper caper
For any old home, I wouldn't give a cent,
It's cheaper for to move than to have to pay rent.

10096 The Forest King — **New York Military Band**

A strong melodious march by Frederick Peters, composer of the successful musical comedy, "The Mayor of Tokio."

Edison Amberol Records
Four-Minute

81 Introduction and Bridal Chorus from Lohengrin — **Edison Concert Band**

Richard Wagner's most popular opera, "Lohengrin," has as its romantic climax the nuptials of *Lohengrin* and *Elsa,* which occur in the third act. Probably the Bridal Chorus, which is the musical feature of this marriage ceremony, is the most widely known bit of music in existence. It is used in connection with wedding ceremonies throughout the civilized world and is naturally unexcelled for romantic associations. This number begins with the Introduction to the Bridal Chorus, which is the opening of Act 3, this Introduction being one of Wagner's greatest efforts.

82 The Song That Reached My Heart — **Harry Anthony**

An old song that has stood the test of time. The subject is the well known and beloved song "Home, Sweet Home." It is sung as a tenor solo with orchestra accompaniment and the refrain—the old "Home, Sweet Home" refrain—is quietly sung by a trio,—soprano, contralto and tenor,—the sustained voices being unaccompanied and sounding especially clear and sweet. Words and music by Julian Jordan.

83 Uncle Josh's Huskin' Bee — **Cal Stewart & Company**

If you have never attended a real old-fashioned husking bee you have missed a great deal. For a whole-souled good time there is nothing that compares with this typical incident of farm life. So realistic is this Record that it is almost impossible for the listener to believe that he is not one of the merry-makers taking part in song, story and husking at this "bee." The party ends with a rollicking, old-fashioned dance led and "prompted" by Uncle Josh. This is one of Cal Stewart's best interpretations and is well diversified by musical interpolations.

84 A Vision of Salome — **American Symphony Orchestra**

To the music which accompanies the famous Salome Dance should be credited much of the artistic value of this beautiful descriptive fantasie. The synopsis:—Salome has been repulsed by John the Baptist after she has exhausted all her powers to enchant him. She appears before King Herod at his birthday feast. She dances at his request. Herod is pleased with her dancing and promises to grant whatever she may ask. Salome, still smarting under her repulse and urged by her mother, Herodias, asks for the head of John the Baptist. Herod, with great reluctance, grants her request. The feast is over; the head of John is brought in a charger to Salome, whose revenge is now complete—for John, who would not as much as turn his head to look at her, shall now behold her in all her beauty. In her mad frenzy, she caresses and kisses the head. She attempts to dance but is stricken with fear. She is terrified as she realizes the horror of what she has done. She is overwhelmed—abject—but a ray of hope flashes over her sinking soul; can she earn forgiveness by constant prayer and sacrifice? She swoons in a heap upon the floor. Composed by J. Bodewalt Lampe.

85 Just to Remind You — **Manuel Romain**

A sentimental song for tenor finely executed by Mr. Romain. There are two verses with refrains, the whole being written in a slow waltz tempo, which in itself is suggestive of the sentiments expressed. Orchestra accompaniment. Music, Nathaniel D. Mann. Words, Alfred Anderson.

86 The Traveling Salesman — **Empire Vaudeville Co**

Over four minutes of vaudeville on this Record,—one of the best sketches ever recorded. The train pulls into the station at Grand Junction, the Traveling Salesman alights, and the fun begins between the drummer and the ticket agent (the latter is also the baggage master, lunchroom proprietor, musician, fisherman and naturally the biggest liar in Grand Junction). The scene shifts from the station platform to the lunch-room and back again, and just before the train pulls out carrying away the genial salesman an original song is sung accompanied by the "station master" on his banjo. This is an original sketch and fairly overflows with fun and dry humor.

87 My Old Kentucky Home—Fantasia — **Edison Concert Band**

A fantasia or musical paraphrase on Stephen Foster's old American song, "My Old Kentucky Home." The familiar melody runs through the entire selection, being taken up first by one instrument, then another, the accompaniments being especially artistic in musical ornamentation and elaboration. The arrangement is by Otto Langey, a well known composer and arranger, who also wrote the Grand Fantasia on "Dixie" (our Record 8133).

***88 Gee! Aint I Glad I'm Single?** **Edward M. Favor**

A comical topical song which is being featured by Joe Weber's Travesty Co. in "The Merry Widow and The Devil." It is a series of satires on the hits of the New York season. Five verses, a dozen laughs, sung in Mr. Favor's characteristic style. Orchestra accompaniment. Music, Melville J. Gideon; words, Edgar Selden.

89 I Dreamt that I Dwelt in Marble Halls **Edith Chapman**

One of the gems of the well known English opera "The Bohemian Girl," by M. W. Balfe. It is sung by *Arline* in the first scene of the 2nd act. This scene occurs after a supposed lapse of twelve years from the time *Arline* was stolen by the gypsies. Awakening from her sleep she sings the song of her dream to her lover, *Thadeus*. Miss Chapman's interpretation is very commendable. Music, M. W. Balfe; words, Alfred Brown.

90 Scarf Dance **American Symphony Orchestra**

The Scarf Dance (Pas des Echarpes) is given in its entirety in this Record. This beautiful and famous composition is by Mme. Cecile Chaminade, the distinguished French composer and pianiste who made a concert tour of the United States early this season. Of her many works the Ballet Symphonie "Callirohe" has attained the most popularity and the celebrated Scarf Dance, known as Air de Ballet No. 3, is the favorite number of this ballet suite. Composer, Mme. Cecile Chaminade.

91 In Heavenly Love Abiding **Edison Mixed Quartette**

A mixed quartette with organ accompaniment. Many well known choirs throughout the country are making use of this anthem. It opens with a solo for soprano, followed by a duet for soprano and tenor and an effective finale for the four voices. Composer, Albert J. Holden.

92 On Parade Medley (*Original*) **National Guard Fife and Drum Corps**

There is nothing that quite compares with a fife and drum corps for the stirring rendition of certain forms of music, particularly certain of the patriotic airs. The National Guard Fife and Drum Corps gives in this Record a fine exhibition of the possibilities at its command—the medley (an original one) introducing the following numbers: "The Girl I Left Behind Me," "Sweetheart Town," "Garry Owen," "I'm Afraid to Go Home in the Dark," "Benzler's Favorite" (reel), "Just One Sweet Girl," "The Girl I Left Behind Me." Between each selection bugles playing military calls and airs are heard.

93 Angel's Dream Waltz **New York Military Band**

A waltz that will live; a waltz that is already finding much popularity at society functions. Its construction is based on several well known classic melodies—"Angel's Serenade," by Braga; Mendelssohn's "Spring Song," Nocturne, by Chopin, and an old German love song. These are arranged in perfect waltz time, thus making the number most effective for dancing.

94 Diabolo Two-Step and Medley **New York Military Band**

An original band composition, the strong rhythm of which defies any pair of human feet to keep still; a two-step that is a two-step; and a four-minute one at that, introducing a medley which includes the splendid two-step refrains in the following popular airs: "Diabolo Two-step" (by Charles J. Roberts), "Down in Georgia on Camp Meeting Day," "Tipperary," "My Dream of the U. S. A.," and "You Can Look and You Can Listen, But M-u-m Is the Word."

* This selection will be illustrated on cover of the March Phonogram.

Turkey in the Window

We have received from the Eiler's Music House, of Boise, Idaho, a photograph of a novel window display of Edison goods made during Thanksgiving week. The floor, back and sides of the window were covered with cotton to represent snow. Six Edison Phonographs were placed on the floor, apparently resting on the snow. In the foreground stood an immense turkey, a placard in front making him say: "Who said Thanksgiving?" The display attracted much attention. The photograph did not do it justice or we would have reproduced it here. In sending the photograph the company wrote:

"So far fall trade has been especially good with us, in fact, a great deal better than a year ago. Our recent fire has set us back to a certain extent, but even when all the rest of the store was torn up by insurance men and carpenters, the Phonograph department kept going just the same, filling orders for the out-of-town Dealers.

An Edison Jobber in the West recently wrote:

"You will remember that in October you shipped us close to 1,200 machines. It is surprising to see how fast these machines are going, for business is very good in the machine line. We have only about 550 machines left of the 1,400 sent us of the combination types."

Our National Advertising

It is the desire of the National Phonograph Company that all Edison Dealers shall know what is being done to advertise nationally the goods they are selling.

Nothing but the great power of publicity could ever have made the Edison Phonograph an instrument that by its very music has a vitalizing effect on the race. The name—Edison Phonograph—is now a household word for happy hours in the home.

Of course, the Phonograph could never have gained the standing it now maintains if it were not capable of filling its place in the world: on the other hand, without publicity the name Edison Phonograph would be—instead of a household word—a mere scientific term for a mechanical reproducer of sound, and a knowledge of it would be limited to a small circle of scientists.

Lasting publicity consists of two things,—perpetual advertising and the constant "making good" of the thing advertised. Our advertising is perpetual and Edison Phonographs and Records "make good"—fulfill satisfactorily a desire (created by advertising) of the people. The dollars and cents proof of this statement is shown by the fact that our advertising appropriation and our output of Phonographs and Records each show a marked yearly increase.

Our current advertising is of course extremely heavy, owing to the necessity of making the name "Amberol," and all that name stands for, also a household word wherever Edison Phonographs are known. During the month of December we used the ad shown herewith, "Why the Mail Was Late," in eleven of the largest circulated weekly publications. This same advertisement will appear in sixteen of the January monthlies, the space taken being one full magazine page. The only back cover we are using in January is in Munsey's Magazine. Besides the space taken in the monthlies and the popular weekly publications, our ad will also appear in twelve or fifteen of the large news weeklies of the country and in thirty-nine farm papers.

Trade Notes

P. A. Powers, of Rochester and Buffalo, has purchased the stock of the Douglas Phonograph Co., 89 Chambers street, New York, and will continue the business as a retail Dealer at the same location. The style of the company will be the Excelsior Phonograph Company. John Kaiser will be the General Manager.

Peter Bacigalupi & Sons, Edison Jobbers at San Francisco, Cal., have secured permanent quarters in Market street, near Sixth, and will be able to occupy the new store soon, when the Golden Gate branch will be abandoned. The new store is very commodious and the extensive basement will be utilized as a wareroom for the wholesale department.

The Wurlitzer Company, of Cincinnati, in opening their new store in New York, at 25 and 27 West 32d street, state they will not put in a talking machine stock at the start off, and will carry samples only. They propose to exploit an initial line of the automatic instruments, and later other goods.

Greater Interest Than Ever

We are writing you this letter thinking possibly you would like to know the condition of the Phonograph business in Omaha. Never in our experience has the interest been as great as it is today, and we have more people with means looking up Phonographs than we have ever had since in the Phonograph business, and our retail trade is most excellent.—*Nebraska Cycle Co., Omaha, Neb.*

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.
ARK., Fort Smith—R. C. Bollinger.
CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Kohler & Chase, Inc.
COLO., Denver—Denver Dry Goods Co.
Hext Music Co.
CONN., New Haven—Pardee-Ellenberger Co.
D. C., Washington—E. F. Droop & Sons Co.
GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
IDAHO, Boise—Eiler's Piano House.
ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.
IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.
IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House
Sioux City—Early Music House.
KY., Louisville—Montenegro-Riehm Music Co.
LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.
MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.
MD., Baltimore—E. F. Droop & Sons Co.
MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.
MICH., Detroit—American Phono. Co.
Grinnell Bros.
MINN., Minneapolis—Thomas C. Hough.
Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
Minnesota Phonograph Co.
MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Conroy Piano Co.
Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
MONT., Helena—Frank Buser.
NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.
N. H., Manchester—John B. Varick Co.
N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co.
John Sykes.
N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Regina Co.
Siegel-Cooper Co.
John Wanamaker.
Alfred Weiss.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Clark-Horrocks Co.
Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.
OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
Youngstown—The W. E. Henry Co.
OREGON, Portland—Graves Music Co.
OKLA., Oklahoma City—Smith's Phono. Co.
PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Harrisburg—Louis Buehn & Bro.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Musical Echo Co.
Penn Phonograph Co.
John Wanamaker.
Western Talking Mach. Co.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Reading—Reading Phonograph Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
R. I., Providence—J. M. Dean Co.
J. A. Foster Co.
J. Samuels & Bro.
TENN., Chattanooga—J. H. Templeman Co.
Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.
TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Texas Piano & Phono. Co.
San Antonio—H. C. Rees Optical Co.
UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.
VT., Burlington—American Phono. Co.
VA., Richmond—C. B. Haynes & Co.
WASH., Seattle—D. S. Johnston Co.
Kohler & Chase.
Spokane—Spokane Phonograph Co.
WIS., Milwaukee—Lawrence McGreal.
CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co.
Winnipeg—R. S. Williams & Sons Co., Ltd.

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

I.C.S. LANGUAGE SYSTEM
WITH
Thomas A. Edison
PHONOGRAPH

There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII February, 1909 No. 2

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The EDISON PHONOGRAPH MONTHLY

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All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. VII. FEBRUARY, 1909 No. 2

Co-operation is the one big word we wish to instil into the mind of every Dealer in Edison Phonographs and Records. To us it is a big word with a bigger meaning, for, in a great measure, we owe our own wonderful growth to the strong co-operation of the various departments which make up our organization.

The outer evidence of our belief in co-operation are shown to the trade by our advertising, by our Dealers' protective policy, and by the printed matter we furnish for Dealers' use. Perhaps the PHONOGRAPH MONTHLY is the best evidence of our aim to co-operate with the Dealer.

The Dealers who co-operate with us are those who *take advantage of our co-operation*—those who connect their stores to our national advertising by doing local advertising, who make the best possible use of the printed matter we supply, and who do everything *in their power* to further the sale of Edison goods.

There are many such Dealers and the number is constantly increasing because we make it worth while for a Dealer to get the best possible results from his community by means of our protective policy.

The kind of co-operation of which we have spoken is the absolutely necessary kind, the kind that neither Dealer nor manufacturer can get along without and be successful. But it is a different variety of co-operation we are interested in just now—*co-operation between Dealers.*

You may never have given any thought to helping the other fellow; we don't mean the other fellow 'cross the street, we mean "the other fellow in the other town,"—"the 13,000 other fellows" scattered over the continent. Have you ever said anything like this to yourself: "I would just like to know how So-and-So Company manage to do such a prosperous Edison business on the instalment plan?" If you've ever said anything like that probably So-and-So Company were wondering at the same time how you manage to do such a big Record business. If you should both ask and answer such questions through the PHONOGRAPH MONTHLY you would both gain.

Let us draw a little picture that will represent the facts. All Dealers in Edison Phonographs and Records are trying to pick the same kind of apples, which we will call Phonograph and Record sales apples. The question is,—won't more apples be picked if the Dealers help each other instead of working independently? We think so. Of course, some Dealers sit under the tree and wait for the apples to drop, but these fellows are being crowded out by the boys who take advantage of every windfall. The "wind" that shakes the tree—by the way—is our advertising. But the wind never blows all the Edison apples down. There are always plenty to be had for the picking after the strongest blow.

Yes, there are almost as many ways to gather apples as there are to skin a cat,—some good ways, some bad ways. A bad way, for instance, is to throw stones until you hit the apple you want; this is good fun but the energy required is all out of proportion to the results obtained, for when you finally get the apple aimed at you find it is bruised. Certain of the sky-rocket advertising schemes some of our Dealers indulge in remind us of the boys who gather apples by the stone throwing process.

The boys who get the most apples are the ones who help each other. They climb upon each others' backs, get every apple on the tree, and then divide.

In business people don't divide, but they can

help each other, and when they do, they realize that "the greatest good to the greatest number" is also the greatest good to the individual. Concerted action in connection with any definite purpose has always proven more successful than independent action.

We desire to see Edison Dealers work with us and work together in one common purpose—the selling of Edison goods. The PHONOGRAPH MONTHLY is naturally a medium for co-operation between Dealers and us. We wish to increase its usefulness by allowing it to be a medium of co-operation between Dealers. If two heads are better than one, aren't the chances good that 13,000 heads are considerably better?

We were recently informed by one of our Jobbers that a representative of a competing company had stated it as a fact that the "Edison Company regards the Amberol Record as a failure and would give $100,000 if it could take it off the market." As a rule it is no more worth while to pay attention to remarks like these than it is to notice the barks of a dog on the other side of the fence, but it does seem worth while in this case. The man in question represents a company of standing and is probably making the same statement to others, so that the sooner it is refuted the quicker it will stop it. The remark also furnishes another opportunity to say something about the success of the Amberol Record, and we are so enthusiastic about it that we welcome every chance to write and talk about it.

The slander—for it is nothing else—shows that our competitors regard the Amberol Record as a serious factor in the business or it would not find it necessary to resort to such statements. So far from being a failure, the Amberol Record is a greater success than the most sanguine Edison adherent had anticipated. The sale of Amberol Records and attachments has thus far exceeded every expectation. The trade is not only practically unanimous in its approval of the new Record, but it is manifesting a belief in its future and it is backing up that belief by its orders. The advance orders for the monthly list of Amberol Records is already a close second to the Standard Records, although there are still many more Phonographs that will play only the latter Record than there are that will play both. This shows that the public are also enthusiastic and that those having Phonographs equipped to play Amberol Records are buying a greater percetnage of them than are those who use Standard Records only. Amberol Records are not only an immediate success, but the principle back of them—a greater number of threads to the inch—opens up a future the limit of which no one can foresee. When Edison Jobbers and Dealers hear men talk about our lack of faith in Amberol Records we ask them to put it down as being absolutely without foundation and as being actuated by nothing but jealousy of our success.

The Record exchange proposition that went into effect on January 4th served, among other things, to again emphasize the fact that many Dealers and often Jobbers were neglecting an important feature of the business, namely, keeping posted on what is being done for their benefit. The exchange proposition provided for the return of cut out selections. The only cut out list issued in 1908 was mailed to every Jobber and Dealer in August and was also reprinted in full in the September issue of the PHONOGRAPH MONTHLY. In either form it should have attracted the attention of everyone in the trade. Its importance should have been recognized by all. Not only should this list have been preserved, but every Jobber and Dealer should have tagged his stock in a manner to show just what selections were to be dropped, so as to dispose of his stock of them.

Records represent real money to everybody, and it is better to sell than keep them. Even though cut out Records can be returned to the factory for exchange, it costs more real money to pack them and pay freight charges to Orange. Every consideration of self interest should prompt the trade to know all about cut out selections. Yet within a week after the exchange papers were mailed to the trade on January 1st we received a large number of requests for copies of the cut out lists and Jobbers reported that they too were besieged with similar requests. It was evident that hundreds of Dealers had paid no attention to an important trade matter—one that affected their own pockets. As a result many Dealers probably lost the opportunity to return cut out Records because they did not know what to return and by the time they received copies of the list, the limit given for the exchange had expired. No Dealer would have had to ask a question about cut-outs had he kept a file of the EDISON PHONOGRAPH MONTHLY. With such a file he could in ten minutes have obtained from its pages all he wanted to know.

In constantly appealing to the trade to read and keep the PHONOGRAPH MONTHLY, we do so

not alone for our own interests (which, of course, is the reason for its publication), but also because we believe it to be of real value to the trade. If it does not benefit Dealers first it cannot benefit us at all. Again we say to the trade:

If you would serve your own interests read every page of every issue of the Phonograph Monthly. If you will not read it, keep a file of it as each issue appears so that when you want information on trade matters you will know where to find it.

How many times have men and women been heard to exclaim, "Why, that's the best Phonograph I ever heard!" upon hearing an up-to-date Edison Phonograph for the first time? Or, "I didn't know that Phonographs are now made so clear and natural in tone or so pleasing to hear. They are very much better than those I heard years ago," is in effect the remarks of others. Dealers should make this the keynote of their efforts to sell Phonographs. Induce the people in your territory to hear the Phonograph. Get them into your store, either by special invitation or by getting them to attend concerts at regular intervals. Or, better still, put Phonographs in their homes on trial. Get their consent to do this, show them how easy it is to operate, and leave the machine and a few carefully selected Records for a few days. In a majority of cases they will not permit the machine to be taken out. To have a Phonograph in his own home, to realize how easy it is to operate it, and to know how much amusement can be had by its use, combines to make an appeal that it is hard for the average man to resist. Even if he holds back, his wife and children will want the machine and it will be an unkind father, or one too poor, that will not keep the machine for their sakes. One of the strongest reasons for the success of the mail order firms is that they put the Phonograph in on trial, knowing in advance that the percentage that will come back is small. If Dealers will do more work of this kind they will find their sales greatly increased.

S. L. Canary, Edison Dealer at Lebanon, Ky., has the right idea along these lines, as is shown by the following letter that he sends to prospective purchasers:

I take great pleasure in presenting my 1909 Edison Phonograph THREE DAYS' FREE OFFER.

You already know of the fact that the Improved Edison Phonograph is superior to all others, and Mr. Edison's own name on all his Machines and Records is the mark of Quality and a guarantee of Perfection.

May I not place one of these Elegant Phonographs with you for a Three Days' Free Trial, as you can take plenty of time in the privacy of your own home hearing the Records and making your own selections. This privilege is now yours and is freely granted.

Remember, if you are not perfectly satisfied in every particular after Three Days' Free Trial, I will remove the outfit without trouble or expense to you in any way, just as cheerfully as same was brought into your house. Nothing could be fairer.

I want you to try the Improved Edison Phonograph, and urge you to take advantage of my Free Offer.

You understand, this obligates you in no way. You have nothing to lose and a great deal is to be gained.

Mr. Edison's latest invention is a Wonderful New Record, called the Amberol, that plays 4½ minutes—over twice as long as other records.

I desire to serve you to the best advantage, so don't let this Great Free Offer pass. Let me hear from you at once.

This is an example worth emulating.

Does every Edison Dealer realize the value of the protection we give him against strained competition? If he does, let him look over his particular field and decide whether he is covering it so satisfactorily as to warrant our protection. If he is not, let him remember that as soon as an application comes in from his locality we will establish a new Dealer. This is not a warning; it is just a reminder.

No Protection to Dealers Without Sales

An impression seems to prevail among some Dealers that no matter whether they do a good business in Edison goods, a little business, or none at all, they are going to continue in undisputed possession of the territory they occupy. Such an impression is altogether wrong. If a Dealer expects us to protect him in his town and if he hopes to keep out competition, he must keep a fair stock of Edison goods and make a reasonable effort to sell them. His right to possession will be judged by his purchases of our goods and nothing else. It ought not to be necessary to put the matter in this way. Every individual or firm who has invested capital to put in an initial stock of Edison Phonographs and Records ought to be pushing the line for the profits in it, and without any urging on our part. The profits on Edison goods are greater than on 80 per cent. of the goods in any other line and ought in themselves to bring into play the best salesmanship of which the Dealer is capable. In any event, there will be no protection unless there is selling co-operation. So if you don't sell, don't look for protection.

Is your stock of Phonographs and Records in good shape, both as to quantity and variety? If not, bring it up to date.

Selling on Instalments

"I cannot afford to sell goods on instalments," or "Instalment sales take so much capital that I cannot do business that way," are remarks that Dealers are often heard to make. And with such remarks they dismiss the subject as if there was nothing more to be said about it. They realize that much additional business might be had if they could sell on instalments, but it never occurs to them to investigate further. It has never been the policy of the National Phonograph Co. to strenuously urge Dealers to sell goods in this way, and it is not our intention to do so in this article. What is said here is more for information than otherwise.

When instalment sales are made in accordance with a few simple rules it is a better way of selling Edison Phonographs and Records than for spot cash, and it is a better way of doing business in small places than in large cities. Both of these statements may sound ridiculous to Dealers in small places, but they are reasonable and practicable.

It is a better plan, because the more times a Phonograph customer can be induced to enter a Dealer's store, the more Records he can be induced to buy, and if he has bought his Phonograph on instalments he will be required by the terms of his lease to pay a visit once a week until the payments are completed. It is easier and safer to do an instalment business in small places than in large cities, because in the former everyone is known to the Dealer, or his standing can be easily ascertained, something quite difficult in cities.

There is nothing unbusinesslike and little uncertainty about instalment sales. Properly conducted the losses from them are smaller than from the ordinary credit sales. Those who make a success of the business do not sell on instalments to Tom, Dick and Harry, as many suppose who have not looked into the plan. They make a careful investigation into the standing of the prospective purchaser, and unless his record is good he does not get a machine. If he is regularly employed, is well spoken of by his employers and neighbors and has good habits, he is a good risk, for not one out of every hundred such men will fail to meet his obligations. Think how much easier it is in small places to get all the essential facts about instalment purchasers. Remember, too, that the Dealer retains ownership of the machine sold on instalments until all the payments have been made.

Let us suppose that a Dealer in a small town wants to try out the plan of selling on instalments and in a limited way. He needs first a blank form of lease. This should be one drawn in conformity with the laws of his State. If such a form cannot be had in his own town, his Jobber will get supply for him. He next wants a simple system for keeping track of the weekly payments. Since he is only going to try out the plan in a small way, he needs only the simplest system. A leaf in a blank book, with a column marked for each payment and having the date at the top is all that is necessary. He has found a customer whom he is satisfied is all right, and he is ready for the tryout. The customer intends buying a Standard machine at $30.00. This costs the Dealer $18.00. It is customary to require the purchaser to make a first payment of at least $3.00, so that when the deal has been made the Dealer has $15.00 capital invested. It is also customary to expect a purchaser to buy a half dozen Records or more and pay cash for them. If the weekly payments are one dollar the Dealer will get his capital back in fifteen weeks, and the payments thereafter are profit. For twenty-seven weeks the purchaser calls at least once a week, and it is not difficult to sell him one or more Records each time he comes in. It is a safe guess that in twenty-seven weeks he will buy at least four dozen Records, representing a profit of $7.20 to the Dealer. In this way the total purchases will reach $46.80—more than they would on a cash sale—netting the Dealer a profit of $19.20.

But no enterprising Dealer would stop with one such sale. The following table has been prepared to show that a sale of this kind can be made once every two weeks on a total investment of $64.00, and it will not reach even that sum until seven sales had been made. For convenience this table has been based upon the sale of Standard Phonographs only, and it is being supposed that the first sale was made on Feb. 6.

Feb.	6.	Cost of 1st machine	$18.00
		Less 1st payment	3.00
		Capital invested	$15.00
	20.	Cost of 3d machine, less 1st payment	15.00
			$30.00
		Less 2 weeks' payments on 1st machine	2.00
		Capital invested	$28.00
Mar.	6.	Cost of 3d machine, less first payment	15.00
			$43.00
		Less 2 weeks' paym'ts on 2 machs. out	4.00
		Capital invested	$39.00
	20.	Cost of 4th machine, less first payment	15.00
			$54.00
		Less 2 weeks' paym'ts on 3 machs. out	6.00
		Capital invested	$48.00

Apr.	3.	Cost of 5th machine, less first payment	15.00
			$63.00
		Less 2 weeks' paym'ts on 4 machs. out	8.00
		Capital invested.....	$55.00
	17.	Cost of 6th machine, less first payment	15.00
			$70.00
		Less 2 weeks' paym'ts on 5 machs. out	10.00
		Capital invested.....	$60.00
May	1.	Cost of 7th machine, less first payment	15.00
			$75.00
		Less 2 weeks' paym'ts on 6 machs. out	12.00
		Capital invested.....	$63.00
	15.	Cost of 8th machine, less first payment	15.00
			$78.00
		Less 2 weeks' paym'ts on 7 machs. out	14.00
		Capital invested.....	$64.00
	29.	Cost of 9th machine, less first payment	15.00
			$79.00
		Less 2 weeks paym'ts on 8 machs. out	16.00
		Capital invested.....	$63.00
June	12.	Cost of 10th machine, less first payment	15.00
			$78.00
		Less 2 weeks paym'ts on 9 machs. out	18.00
		Capital invested.....	$60.00
	26.	Cost of 11th machine, less first payment	15.00
			$75.00
		Less 2 weeks paym'ts on 10 machs. out	20.00
		Capital invested.....	$55.00
July	10.	Cost of 12th machine, less first payment	15.00
			$70.00
		Less 2 weeks' paym'ts on 11 machs. out	22.00
		Capital invested.....	$48.00
	24.	Cost of 13th machine, less first payment	15.00
			$63.00
		Less 2 weeks' paym'ts on 12 machs. out	24.00
		Capital invested.....	$39.00
Aug.	7.	Cost of 14th machine, less first payment	15.00
			$54.00
		Less 2 weeks' paym'ts on 13 machs. out	26.00
		Capital invested.....	$28.00
	21.	Cost of 15th machine, less first payment	15.00
			$43.00
		Less 2 weeks' paym'ts on 14 machs. out	28.00
		Capital invested.....	$15.00
Sept.	4.	Cost of 16th machine, less first payment	15.00
			$30.00
		Less 2 weeks' paym'ts on 15 machs. out	30.00
		Capital invested.....	$00.00
	18.	Two weeks' payments on 16 machs. out	30.00
		Cost of 17th machine, less first payment	15.00
		Profit	$15.00
Oct.	2.	Two weeks' payments on 15 machs. out	30.00
			$45.00
		Cost of 18th machine, less first payment	15.00
		Profit	$20.00

This table shows that when fifteen machines have been sold the Dealer has had his entire capital returned to him, and thereafter has a constantly increasing income as long as he continues the plan. Then think of the Record business to be had from the weekly calls of fifteen instalment customers. With double the capital one Standard machine could be sold every week. The Dealer of limited capital and skeptical about instalment sales should limit his instalment sales to one in two weeks, until he is convinced and has the capital necessary to swing a larger number. Even if a Dealer has no capital of his own, but has a good reputation, he will have no difficulty in getting his bank to advance the money and take the leases as security.

The foregoing has been presented for the benefit of the Dealer who has not believed in instalment sales. To him, therefore, such sales will be in addition to his usual cash business and consequently just so much additional profit.

Meeting of Eastern Salesmen

The semi-annual general meeting of the Eastern salesmen of the National Phonograph Company was held at Orange on January 5th. The salesmen present were: B. R. Barklow, H. D. Clark, F. W. Ewan, G. A. Hedden, F. H. Hird, F. L. Hough, Jr., J. W. Scott, J. F. Stanton, R. H. Veale, and C. D. Warren. The meeting was in charge of General Manager of Sales F. K. Dolbeer and Manager of Salesmen E. H. Philips. The entire day was devoted to hearing detailed reports from the salesmen concerning conditions in their respective territories, listening to talks by President F. L. Dyer, General Manager C. H. Wilson, Mr. Dolbeer, Mr. Philips and others. It was announced that John H. Gill had won the $100 prize for having established the greatest number of new Dealers in 1908; that J. W. Scott had won the second prize of $50, and E. A. Neff the third prize of $40. It was stated that the prizes for 1909 will be awarded according to a new plan by which a certain number of points will be allowed for various kinds of work accomplished and not for new Dealers only. It was the universal opinion that the Edison business was in splendid shape and needed only a return of normal business conditions to be greater than ever before. It was reported that the new Amberol Record had been enthusiastically received everywhere; that it was regarded as having injected new life into the business.

If you expect to keep other Dealers out of your town, do a business that will make competition unnecessary.

Imprinted Cap Labels

With the manufacture of Edison Records for January, the National Phonograph Company began the work of printing the number, title, and name of artist on the top label of each Record box. This is something that has long been wanted by the trade. Action on our part has been delayed because of the cost and because other things involving large expenditures seemed to be more urgent. Among the latter, for instance, have been the construction of a score or more concrete buildings and the purchase of a large amount of new machinery. The largest of these items are now out of the way and new cap labels will get the attention they deserve. The January Records bore imprinted labels and the supplement each month will be similarly treated. As fast as catalogue selections are made up for stock they will be labeled in the new way. It is hoped in another six months to thus change over all catalogue titles and have all Records go out in a uniform manner.

Printed Matter

With the February Bulletins, Supplements, *Phonograms,* etc., just mailed to the entire trade, was included a copy of the new Domestic Record Catalogue, Form 1460. It contains all selections listed up to and including December, 1908, and is bound in a new and attractive cover. Quantities are in the hands of Jobbers, or will be by the time your order for a supply reaches the one through whom you buy.

The Dealers' Discount Sheet, Form 1503, enclosed with this copy of the MONTHLY, is revised to January 1st. Keep it on file; it's sent you for that purpose.

Many Dealers are asking for a copy of the new Alphabetical and Numerical Catalogue. The requests were particularly numerous during the exchange proposition period. It was quite impossible for us to secure the new edition in time for enclosure with the exchange papers—nor are we in a position to say at this writing when it will be ready, despite the fact that the work is being pushed as rapidly as possible.

A new souvenir post card, bearing Form No. 1380, is now being distributed in quantities to Jobbers. A sample is enclosed in this issue. Get a supply with your first shipment of other goods. The post card furnished the trade some months ago was a decided success. This edition is printed in a better manner, and is more artistic in every respect.

How about those Grand Opera Records which may be in your stock? Have you a supply of complete catalogues, Form 1360, to help you dispose of them? If not, your Jobber has, and will be glad to see that you get same.

New price cards, Form 1457, for the combination type machines, were recently distributed to Jobbers who asked for them. You can use a few to good advantage for display purposes. Make this another item on your next printed matter order. If your Jobber didn't get a supply, your order will stir him up.

Selling Attachments on Instalments

In another article we have referred to some extent on the instalment plan of selling Edison Phonographs. While we avoid urging Dealers to sell Phonographs on instalments, there can be no question as to the advisability of selling attachments in this way, because in this way it will be possible to sell many more of them. To sell the attachments which equip a Phonograph for playing Amberol Records means increased sales on Amberol Records. All Records sell for cash, of course. Doubtlessly there are many Phonograph owners in your town who have not yet purchased the attachments. A circular or letter addressed to such people, stating the cost of the attachments, describing the features of Amberol Records and making an attractive time payment offer for supplying the attachments—aside from netting a profit on the attachments sold—would open up some good Amberol Record business. Any effort the Dealers make to see that every Phonograph owner is possessed of the attachments for playing Amberol Records should be well rewarded by increased Record sales.

Notice to Dealers

The attention of all Dealers is directed to the Sales Dept. Supplemental Bulletin printed on page 15. It covers in greater detail the furnishing of combination attachments for use on machines equipped with repeating attachments, a matter which apparently has not been thoroughly understood up to this time. A careful reading of the bulletin and compliance with the instructions contained in it, will facilitate the equipment of machines with repeating attachments, and prevent the complaints received in the past from trade and public alike.

Maurice Levi

The April list of Edison Standard Records introduces a notable musical organization to the Phonograph public in Maurice Levi and his band. Their first Record is No. 10097, "Happy Days." All who hear it will recognize it as the work of a band of superior merit. The Records of the band will form part of each month's lists and we predict great popularity for them.

Mr. Levi first attained prominence as musical conductor of the Rogers Bros. series of musical comedies. With them he wrote his famous Reuben songs, two of the most popular of which were "When Reuben Comes to Town" and "Wedding of the Reuben and the Maid." Last summer Mr. Levi and his band were the principal attraction at Manhattan Beach, the scene of the great P. S. Gilmore's former triumphs. Mr. Levi is now in Europe gathering material for his forthcoming comic opera, which he is to bring out next season.

In directing his band, Mr. Levi divides the honors with them. He furnishes more than his share of the entertainment by his highly interesting methods of conveying to the band and the audience his interpretation of the selection being performed. He is the best of the new school of musical conductors now so popular with the amusement going public.

Free Phonograph Concerts

"The concerts are appreciated, and many would be willing to pay an admission fee to hear them a second time. I think the scheme is a good one and I expect good returns from them, as many who had never heard an Edison before are taking much interest and contemplate becoming owners of an Edison machine."

This is the way B. Thierien, Jr., an Edison Dealer at Laurentides, Can., writes when sending us a copy of one of the invitations he sends out in connection with his free Phonograph concerts. He has printed 20,000 of the invitations in French and 10,000 in English. Mr. Thierien has the right idea about letting the public know about Edison goods, and every Edison Dealer might follow his example with profit.

Corrections

A slight error crept into the printing of the February Record Supplement, Form 1471. In the Amberol section, "The Death of General Custer" is given number 79, when 80 is the proper number, as is quite apparent from the fact that 79 is also given as the number of the preceding selection. Dealers are asked to explain the mistake to those of their customers who may notice it.

In Sales Department Bulletin No. 23, which appeared in the January EDISON PHONOGRAPH MONTHLY, an error was made in numbering the German Record, "Ein Mädchen oder Weibchen." The number should have read 12395, instead of 12396.

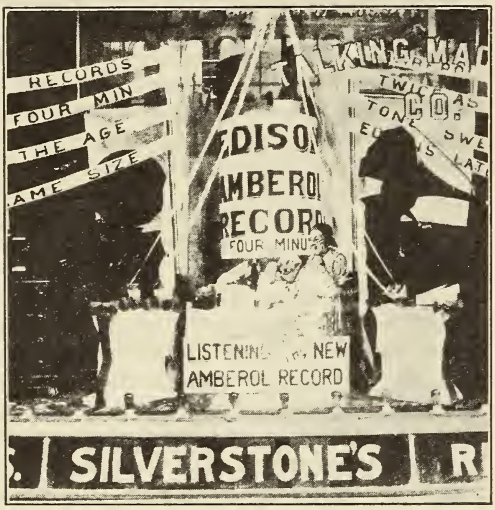
Phonograph Longevity

In your January issue of EDISON PHONOGRAPH MONTHLY I saw an item from H. C. W., Peekskill, N. Y., about his machine that he has run for 12 years. I think I can beat that. I have got an old Concert Edison machine—one of the first one out. I have known of it for 16 or 17 years. It has been all over Kansas giving concerts, but the Records, most of them, wore out, and the parties that owned it thought it was played out. I traded for it, sent it to the Schmelzer Arms Co., had it altered so as to play Gold Moulded Records. When the new four-minute Records came out I got an attachment for it and we keep it running a large share of the day time. It apparently is as good as new and will last a lifetime for all anything I can see. Edison machines never wear out, I guess. —*S. R. Buell, Alton, Kan.*

An Amberol Window Display

The Silverstone Talking Machine Co., Edison Jobbers at St. Louis, send the above picture of a recent window display of the Amberol Record, and the following description of it:

It consists of a facsimile Amberol carton, four and a half feet high, by two and a quarter feet in diameter, it being an exact duplicate of the new Amberol carton, twelve times enlarged. Now this carton revolves mechanically, so that all the reading on the carton could be easily



read. At the base of the carton is placed the well-known old couple, taken from a banner and fastened to a backing of heavy pasteboard. The arm and heads are separate and independent and were made to move mechanically. The arm of the old man raises and lowers, apparently keeping time to the music of the Phonograph, to which he is listening; while at the same time the head moves at intervals away from the hand and then towards it, resting a slight period with the hand at the ear. The old lady occasionally nodding and shaking her head as if with pleasure and surprise.

A sign at the bottom of the display reads, "Listening to the new Amberol Record." Above the carton, not shown in the photograph, was perched an American eagle in white, holding in its bill streamers leading to the new Amberol Records and attachments, which were placed on pedestals to the right and left of the display. Posters explaining the new attachments and Records were each fastened to the pedestals, and these posters were taken from those furnished by the National Phonograph Co.

A semicircle canopy of streamers were draped around the carton and, from the upright posts to the corners of the windows, streamers were extended, upon which were written as follows: "Amberol Records," "Play four minutes," "The wonder of the age," "Twice as long," "Tones sweeter," "Edison's latest invention." As a background to the whole picture the regular Edison banner was hung, forming a striking contrast, with its background of yellow to the white and green colors, which predominated in the decorations and printing.

The above window display has attracted considerable attention here in the city, and the effects are apparent, as business has been considerably improved since placing the above in our window.

Among the Jobbers

Harger & Blish, Edison Jobbers at Des Moines, Ia., were the originators of a neat bit of enterprise last month. As soon as they received word about the exchange proposition of this Company they issued a circular letter calling the attention of their Dealers to it and giving the numbers of the cut-out selections. The latter feature will be hereafter followed by us in advising the trade about an exchange proposition.

Victor H. Rapke, one of the pioneer Jobbers of Edison Phonographs, has moved from 1659 Second Avenue, New York City, to 302 Mott Avenue, in the same city. Mr. Rapke is the originator of and still controls the Rapke Record labels.

W. E. Henry Company, Edison Jobbers at Youngstown, Ohio, have disposed of their entire stock to the Standard Talking Machine Company of Pittsburg and have ceased to be Jobbers at that point.

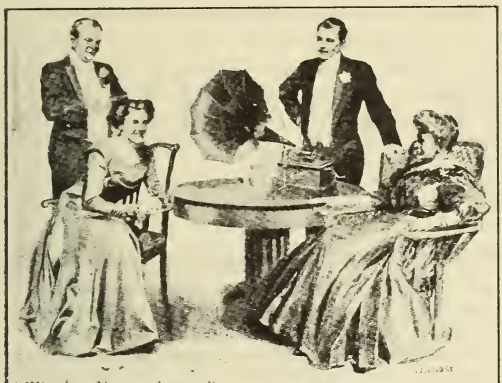
Peter Bacigalupi & Sons, Edison Jobbers at San Francisco, have taken a long lease on a new location at 941 Market street and have moved to this place their jobbing headquarters at 1021 Golden Gate avenue and their retail branch at 1113 Fillmore street.

The jobbing priviliges of the J. M. Dean Co., Providence, R. I., have been transferred to the Household Furniture Co.

Changes in Prices and Discounts

Sales Department Bulletin No. 25, on page 15, gives information about a new price on Recording Horns and a change in discounts on repair parts.

WANTED—Dealers for the Edison Business Phonograph Co. who will give special attention to this line by outside demonstrations and canvassing. Address Edison Business Phonograph Company, Orange, N. J., for discounts under special agreement and full information.



"Why the rubber wasn't played"

Until you have heard the new Amberol Records you have not heard the Edison Phonograph at its best.

Edison Amberol Records have made the Edison Phonograph a more fascinating entertainer than it was before added richness and sweetness to its tone, increased its repertoire and enabled it to give more people more of the kind of music they enjoy.

Consider the increased enjoyment of a Record that plays twice as long as the regular Edison Record, and longer than any other Record made.

The Amberol Records have opened an entirely new field of music for Edison Phonograph owners.

They offer music which, by reason of its length, cannot be secured on any other Record. They offer not only a wider range of music, but a higher grade and a better rendition than has before been possible.

The tone of Amberol Records is matchless. They have a clearer, richer tone and more delicate interpretation than that of any other Edison Records, which means that they are superior to all Records.

Amberol Records cost 50 cents and afford twice the entertainment of the regular Edison Records, at 35 cents. There are new selections every month for the Amberol Records as well as for the regular Edison Records.

Every Edison Phonograph, except the Gem, can easily be equipped to play Amberol Records without interfering with the playing of other Edison Records. Your dealer has the attachment and Records. New machines play both kinds of Records. Go to your dealer and hear the Edison Phonograph play an Amberol Record.

Edison Phonographs are sold at the same prices everywhere in the United States, $12.50 to $125.00.

One of the greatest pleasures which the Edison Phonograph affords is making Records at home. This can be done only with the Edison.

Ask your dealer or write to us for catalogues of Edison Phonographs and Records.

National Phonograph Company, Lakeside Avenue, Orange, N. J.

New York, 10 Fifth Ave.; London, Yeoborts Road, Willesden; Sydney, N. S. W.; Berlin, Kurfürstenstr. 75; Paris, Avenue Ouicle, No. 67; Boulevard Arago, Montreuil-sur-Bois; Buenos Ayres, Paris y Rivadavia; Paris, 14 Rue de Rivoli.

THE EDISON BUSINESS PHONOGRAPH reduces the cost of letter writing one-half

Reduced fac simile of the two-page advertisement of the National Phonograph Co., in the Standard Magazines for February.

February Advertising

The February monthly magazines all appear in January. Therefore any advertising done in them is the first advertising done in the new year. Dealers are doubtless disposed to regard the reference we constantly make to the advertising we are doing as a hackneyed and uninteresting subject.

Believing as we do, however, that advertising constitutes a large part of the life of the business, we feel it a duty, as well as a pleasure, to continually tell the trade what we are doing in this way to sell the Edison goods. All Dealers would see a few publications each month and would know that we were doing some national advertising. But they could not see all of the mediums we are using, and as a result would have no idea of the great amount of this publicity, if we did not tell of it in this way.

The advertising we are doing in what is really the first month of the new year must be accepted as the best possible evidence of our faith in the sale of Edison Phonographs and Records. It represents a very large expenditure and we would not make it if we did not believe it to be a profitable investment.

We print above a reduced fac-simile of the two-page advertisements that we are using in several monthly magazines for February. The same copy in single pages or in other size space is being used in the following publications:

Asociated Sunday Magazines, Collier's, Judge, Literary Digest, Outlook, Puck, Saturday Evening Post, Scientific American, Youth's Companion, American, All-Story, Argosy, Railroad Men's, Broadway, Bohemian, Century, Cosmopolitan, Everybody's, Good Housekeeping, Human Life, Ladies' Home Journal, Ladies' World, McClure's, Metropolitan, Munsey's, National, Outing, Pacific, Popular, Smith's, Red Book, Review of Reviews, Short Stories, Woman's Home Companion, World To-Day.

In addition to this advertising we are also using large space in a list of 39 agricultural papers; in a list of 16 weeklies having large circulations; the Religious Press, comprising 41 Southern weeklies; 20 papers printed in foreign languages, and in the publications represented in the following four Sunday Magazine combinations: Associated Sunday Magazines, Hearst Sunday Magazines, United Sunday Magazines, Illustrated Sunday Magazines.

The Other 13,000

What they are doing and what they want to know about.

Let us again call Dealers' attention to the fact that this new department in the PHONOGRAPH MONTHLY is the *Dealers' Department.* It is theirs—yours—to do what you will with it—make it worth while or not, as you please.

We strongly urge you to do your part to make it successful because we thoroughly believe if everybody takes hold, everybody will benefit. Taking hold isn't just reading what appears in this department.

Once we used to expend much effort to get Dealers to read the PHONOGRAPH MONTHLY, but we believe it is pretty thoroughly read nowadays, so we go one step further and ask the Dealers to contribute—*not money,—ideas!*

We want you to ask questions—any that occur to you in connection with the selling of Edison goods—but we also want you to contribute answers—answers to questions asked by some of "the other 13,000."

Questions we can answer intelligently ourselves we will be very glad to answer; but most questions that come up for the retail Dealer's solution can often be answered in a more practical way by some other Dealer who has had the experience and knows.

C. L. Clark, Burghill, O.—I would like to see an article in the PHONOGRAPH MONTHLY on "Exchange of Edison Records to Consumers." I find many of my customers willing to sell or exchange their old Records at 10 cents apiece. The things I liked best in the January issue were the articles under the head of "Questions and Answers."

[If there was a single good reason why owners of Records should expect Dealers or ourselves to take Records back we would give the matter serious consideration. An Edison Record at 35 cents is worth every cent of its cost, and when it has been played until its owner is tired of it, he has had full value for his outlay. He might just as well expect a Dealer to take back sheet music when it has ceased to interest him. He might, with equal propriety, ask the haberdasher to allow him 50 cents for his old hat when he buys a new one. The absurdity would be carried still further when the haberdasher asked the manufacturer in turn to allow him 50 cents for the old hat, for this is really what would happen if an exchange of Records with customers was permitted. Suppose we encouraged the idea of an exchange of this kind and permitted Dealers to allow 10 cents each for old Records, but refused to take them back from Dealers, how long could Dealers continue in business with a profit of 5 cents on each new Record sold in exchange? Old Records have no value to us. We cannot sell them to the trade at any price, and the composition cannot now be used over again. For us to allow Dealers even 5 cents each for them would be a reduction of just so much in our profits. To allow Dealers to take back old Records on any basis would simply provide a way for cutting prices,—something we have fought for years, and expect to continue to fight for as many more. The whole matter is impracticable and impossible, and Dealers will be wise to do all they can to discourage the matter.]

N. D. Herbert, Manchester, N. H.—I would like to see an article in the PHONOGRAPH MONTHLY on benefits to be derived from the associating of all the Dealers in each city. The things I liked best in the January issue were Editorial Comments, "The Other 13,000," and I might say the whole magazine, from start to finish.

[We would like to see this subject covered by an article from Dealers in any city where a plan of getting Dealers into an association has been successful. As a rule associations of this kind attempt too much, and they fail because the keen business competition between its members soon overshadows its objects. An association of Dealers might succeed if begun as a social organization, and business later introduced when the members knew each other better and were less jealous of each other. We would like to print a letter or two each month on this subject.]

Wilmington Phonograph Store, J. H. Hale, Prop., Wilmington, O.—I have just received your announcement in regard to the exchange of defective and cut-out Records. I am glad to say I have none of either class on hand, for I have been careful to work off the cut-out Records as the change has been announced. Although the winter trade has been slow in opening I am now doing a good business.

A. D. Diener, Bellefontaine, O.—I would like to see an article in the PHONOGRAPH MONTHLY on difference in price on cash and instalment sales.

[In all business it is justifiable to charge interest on money. The instalment business, as practised by the retailer, is no exception to this rule. It is wholly within the bounds of fairness and square dealing to sell goods at a higher figure on the instalment plan than for cash. The point to be decided by the Edison Dealer is whether the extra amount of business he hopes for by instituting the instalment plan of selling can be obtained if he puts a premium on instalment sales in the shape of higher prices. The decision must be made by the Dealer himself, because so much depends on the sort of competition he has to meet. If higher prices can be asked without losing sales to competitors it would certainly seem advisable to institute an instalment plan on a reasonable basis of extra charge. On the other hand, if competition is keen (and it generally is when instalment selling has to be considered) it has been found that the amount of extra capital required in the building of a good instalment business is tied up for a comparatively short period of time, and therefore, it is thoroughly practical to allow time payments at regular prices.

Steinhauser & Eaton, Watsonville, Cal.—I would like to see an article in the PHONOGRAPH MONTHLY on "Reasons for making a charge to Dealers for *Phonograms,*" thereby requiring the Dealer to pay cost of printing in addition to postage, where mailing list is used—in fact making the Dealer bear the whole load.

[When the *Phonogram* was revived four years ago it was as something apart from the usual policy of the Company concerning printed matter and it was stated that unless the trade wanted it printed on the basis outlined it would not be issued at all. We realized then (and the situation is the same to-day) that unless a charge was made, the *Phongram* could not be issued at all, for otherwise there would be no way of limiting the demand. The fact that the monthly edition is now nearly 600,000 and that the trade is paying 25 cents a hundred for them, shows that our original decision was correct. Without a charge we doubt if 2,000,000 a month would meet the demand. The cost of such an edition, even though it was at least $50,000 a year, would not be a serious matter if it was the only expenditure for printing that was required. But when we must spend at least five times that sum for forms that we supply to the trade without cost, the additional expenditures must be considered. If Dealers could know what it costs to exploit a product like ours they would appreciate that even large corporations must put a limit on their expenses.]

L. F. Averill & Son, Pomfret Center, Conn.—Congratulations on omitting the announcement on January Records. Think it was a big step in the right direction.

T. H. Gillan, Mgr. Music and Phonograph Dept., Humboldt Piano Co., Humboldt, Neb.—I would like to see an article in the PHONOGRAPH MONTHLY on how to compete with Dealers who say to prospective customers, "I cannot give you machines or Records any cheaper, nor any extra Records, but I can give you a can of paint or anything else I wish to give you." The things I liked best in the January issue were the talks on window cards and mailing lists. I practice both. The suggestions are helpful.

[It ought not be difficult to compete with such Dealers, for practices of the kind referred to are a violation of our Dealers' Agreement, and therefore of an unfair character. Even though a customer may benefit by getting something extra with his purchase, he knows that the Dealer is doing something he ought not to do, and he will always be distrustful of such a man. Doing business by honest, upright methods pays in the end. Edison Dealers have pledged themselves to give us a "square deal," and those who stick to their word will have their own respect and that of the public.]

L. Earl Elsham, demonstrator for The Trafford Co., Mason City, Ia.—I would like to see the PHONOGRAPH MONTHLY conduct a Technical Department, in which the various types of Phonographs and parts can be discussed. The things I liked best in the January issue were "Selling the Goods" and "Store Management."

[We hope to begin a technical department as soon as we can arrange for its regular continuance.]

Will A. Couche, Gawler, South Africa.—It is with the greatest of pleasure that I read of the change of Edison Records in the pamphlet received from you. I have owned an Edison Phonograph for about 10 years now, and well I remember the first noticeable change in Records. I own one of the largest types of Phonos. When I first purchased it was a concert machine with the polyphone attachment. I used to use the large size concert wax Records. Then came the Gold Moulded. I secured an attachment to enable me to convert it to take the G. M. Records and have been using G. M. Records ever since. I would not part with the old machine for any of the new. I think it is nearly time something was done re Edison Records, something entirely new, as the market has been flooded with all kinds of cheap and *nasty* Records. I will be pleased to learn more about these new Records. It seems too good to be true, that an Edison is going to run four minutes. I suppose I will be able to secure attachments to apply to my machine. Again allow me to thank you for information that I have received.

Mrs. Anna Felt, Cortland, N. Y.—I would like to see an article in the PHONOGRAPH MONTHLY on "Practical Storage Batteries of proper kind to run one of your make Phonographs." The things I liked best in the January issue were Bulletin No. 4. and "Protecting Dealers."

[The Chloride Accumulator Storage Battery is thoroughly practicable for the purpose. It is listed in our Accessories Catalogue at $14.50. It will run a Phonograph thirty hours on one charge and can be recharged at a cost of about 50 cents.]

A. B. Daspit's Sons, Ltd., Houma, La.—We would like to see an article in the PHONOGRAPH MONTHLY on form of contract or lease for selling on installment plan.

[We are not willing to offer a form of lease for instalment sales because of the wide variation in the laws of many States covering sales of this kind. In every town of any size forms for instalment sales are sold. These as a rule are drafted to conform with the laws of the State and they may be safely used for selling any kind of merchandise. We will appreciate it if some Louisiana Dealers selling Edison Phonographs on instalment will mail one of their forms to the above-named firm.]

As an Edison Dealer, allow me to express my appreciation of the new Record labels. They fill a long-felt want.—*J. R. Humphrey, Camzozo, N. Mex.*

Louis R. Murray, Ogdensburg, N. Y.—At last you have struck the right idea. No more announcements on Records, if we are to believe the January Records—which Records bear no verbal titles.

And more, I often thought that your Records were so superior to any other that the announcement, *"Edison Record"* on the Records, was superfluous, because one could always tell Edison Records without this adjunct.

I have yet to hear the Phonograph owner who does not praise the Amberol—both outfit and Records—and my customers, every one of them, are having their Phonographs equipped as soon as circumstances or convenience will allow them, and those who already possess the new outfit buy 90 per cent. of their Records in Amberol style. All this is through the Dealer's knowing and his entire confidence in the new product.

All my patrons are pleased with the new form of lists of latest Records, as they are now more interesting and practical. My own praise also for your new Monthly Bulletin.

E. A. Waterman, Gordon, Neb.—I am a Westerner, born and raised in New England, and I would like to shake hands with Cal Stewart. His Records are among my best sellers.

We would not advise you to kill your competitor, but to excel him. About the only way of accomplishing this in the talking machine business is by carrying a more complete stock than he does.—*The Whitsit Monthly.*

Tell us what you would like to see treated in this department. Address Edison Phonograph Monthly, Orange, N. J.

Selling the Goods

Window Display

As much as we have said in the past about the importance of the store window, we are still of the impression that many Dealers' windows are "not working." Take a good look into your own window from the outside. Does it make you want to go inside where you can't see it? Would that poorly dressed, dusty, shabby window have that effect on passers-by? But strange as it may seem, that kind of a window has the opposite effect on them; they still remain passers-by and always will until you have a window that fairly greets everybody with a cheerful, irresistible "Oh, come on in." It takes more than the right kind of a window card to get people into your store. Nobody will see your window card unless your window is clean, fresh and carefully arranged. Don't pile stuff in your window just to show people what a big line you carry. Nobody likes to look at a pile of stuff. Display one or two articles. Make your window interesting. There are hundreds of ways to do it. You can get ideas from other good store windows. Don't steal the ideas—adapt them to your own needs. Why not keep a little window trimming book as one Dealer does to great advantage? He makes up a weekly schedule of window display plans, thinks them out several weeks in advance, making the necessary notes and crude sketches. He is just as systematic about attending to his window every week as he is in paying his bills.

Demonstrations

In the past we have always laid great emphasis on the importance of giving Edison concerts. Do you give them? We know the answer: City Dealers do give them; country Dealers do not,—that is,—they don't give formal concerts, with invitations, programs, etc. That's all right, it isn't necessary in the country. The necessary thing is to give demonstrations of Edison Phonographs and Records in both country and city. Edison concerts are an attractive term for an Edison demonstration. In a city it is found necessary to give "concerts" and to have printed invitations, programs, etc., in order to properly demonstrate the Phonograph. In the country it is only necessary to open the front door while a Phonograph is playing in order to attract a few listeners.

Now we come to our point, and it is a delicate one, too. How many Dealers *really demonstrate* the Phonograph at their city concert halls or their country stores? It is our belief that most Dealers seek merely to *entertain* instead of to *demonstrate*. If this is true here is an opportunity for profitable reform. Just remember the following definition and you won't lose any sales on this score: Edison demonstration is entertainment with salesmanship added.

Ready-Made Ads

The EDISON PHONOGRAPH

is an entertainer which comes into your home for a small price and makes all kinds of vocal and instrumental music available.

By means of the **AMBEROL RECORDS**, Mr. Edison's newest invention, a great many other kinds of music, monologues, dialogues and other things are available for the Edison Phonograph which have not before been used in a talking machine.

Hear the Edison Phonograph and the Amberol Records at our store.

[*Dealer's name and address*]

Electro of above Cut: Single Col. 709; Double Col. 710

EDISON PHONOGRAPHS

WE want everyone who has not yet experienced the delight of owning and listening to an Edison Phonograph to come to our store and hear the Edison Phonograph play. There is only one way to know how good the Edison Phonograph is and that is to hear it. Nothing can describe it.

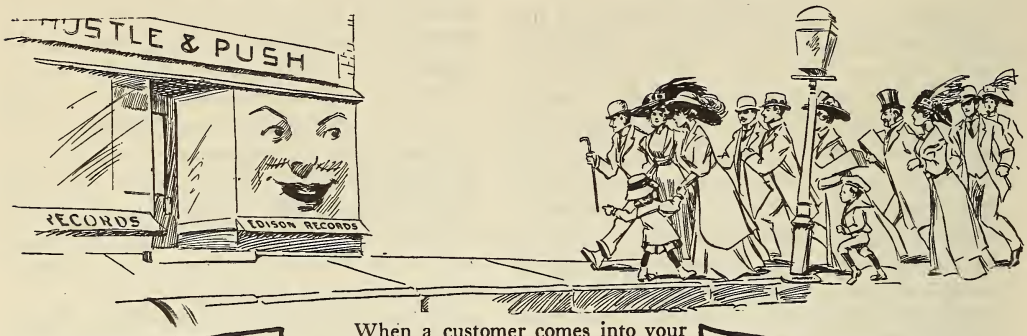
EDISON AMBEROL RECORDS

are the new Records which have just been made to play on the Edison Phonograph. They play twice as long as the old ones and play far better. This is the latest great discovery of Mr. Edison for the benefit of his favorite invention, the Edison Phonograph Equip your Phonograph to play Amberol Records.

[*Dealer's name and address here*]

Electro of above cut; Single Col. 711; Double Col. 712.

The Window as a Salesman



When a customer comes into your store you do not show him a Phonograph in silence.

You talk; you explain the instrument in detail and play up its advantages.

If your window doesn't talk it isn't a salesman. It may show Phonographs and Records, and the better it shows them the better it serves that purpose, but showing them without some talk, is like your showing them inside and saying nothing about them.

Window cards are the voice of the window. They must be brief but they must make a suggestion that those who read will carry away or act upon immediately.

A neck-tie in a window is its own argument because its shape, pattern and material are all evident and these are the qualities—and the only ones—that influence sales.

A Phonograph, on the other hand, needs explanation. People want to know what it means to them, so its abilities and its uses must be presented by words spoken or printed.

We have, in this month's series, tried to bring out a variety of uses to which a Phonograph may be put. We do it by asking about a condition and suggesting the Phonograph as a remedy.

These cards ought to help. They will give any window an interest beyond that secured by merely showing the goods. Try them.

HAVE YOU CHILDREN?

NOTHING HOLDS THEIR ATTENTION LONGER THAN AN EDISON PHONOGRAPH

DO YOU FIND THE THEATRE A GAMBLE?

AN EDISON PHONOGRAPH ALWAYS MAKES A HIT

HAVE YOU HEARD THE LATEST SONG—SUCCESS?

IT'S AMONG THE NEW EDISON RECORDS

ARE YOU ENTERTAINING?

THE EDISON PHONOGRAPH IS AT HOME IN ANY COMPANY

Do the Children keep you at home? An EDISON PHONOGRAPH makes going out a hardship.

DO YOU CARE FOR DANCING?

THE EDISON PHONOGRAPH IS A WHOLE ORCHESTRA.

Trade Bulletins

Supplementing Sales Department Bulletin No. 20, Regarding Combination Attachments for Phonographs Equipped with Repeating Attachments. (See E. P. M. for December, 1908.)

In order to avoid error in supplying the proper parts (on account of Phonographs of different models being in use) it will be necessary in every case to observe the following instructions:

First—If a customer orders a combination attachment for use with repeating attachment, it should be ordered from us complete, and the type and serial number of machine for which it is intended must be specified.

Second—If a customer has already purchased a combination attachment, and wants to fit it to a machine equipped with a repeating attachment, the combination attachment must either be returned to us through the Dealer or Jobber with the type and serial number of machine for which it is intended, and we will equip and return it with proper pulley and repeating attachment gear, no charge, or the Dealer or Jobber can take back and place in stock the regular combination attachment and order from us to take its place another attachment, specifying it is for use with repeating attachment, and giving type and serial number of machine for which it is intended.

One or the other of these methods is absolutely necessary, due to the various changes made in Phonographs, also some few changes in the combination attachments, which make it impossible for us to determine what style pulley and repeating attachment gear is required where pulleys only are ordered, as was instructed in our bulletin No. 20.

NATIONAL PHONOGRAPH COMPANY.
January 20th, 1909.

[COPY MAILED TO ALL DEALERS IN THE UNITED STATES.]

Sales Department Bulletin No. 25, January 25, 1909
Trade Information for Dealers in the U. S.

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

CHANGES IN PRICES AND DISCOUNTS.

The attention of Dealers is directed to the following changes in the new Dealer's Discount Sheet, Form No. 1503, enclosed herewith:

1. The retail price of our regular Recording Horn has been reduced from $3.50 to $2.00, and the Dealer's net price hereafter will be $1.50.

2. The discount on repair parts has been changed and made uniform with the discount on supply parts. Both will hereafter be 50 per cent. The former discount on repair parts was 33⅓ per cent.

Although the new Discount Sheet is dated January 1st, these changes will not be effective until February 1st. Dealers are asked to note these changes on their copy of the Dealer's Agreement and also to keep this sheet on file.

NATIONAL PHONOGRAPH COMPANY.

Suspended List, Jan. 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith:

ARK., Stuttgart—B. L. Williams.
COLO., Delta—T. J. Wyatt.
CONN., Norwich — Albert Boardman, 74 Franklin St.
ILL., Palestine—Clell. Foreman.
KANS., Garnett—Belle Smith.
KY., Frankfort—M. E. Gordon, 324 Broadway.
LA., New Orleans—Economical Drug Store, 1019 Canal St.
Ruston—M. B. Gill.
ME., Westbrook—R. C. Boothby, 835 Main St.
MICH., Morenci—M. A. Deline.
NEB., Danbury—S. S. Cass.
Holdrege—Baker & Morgan.
OHIO, Warren—The Crescent Supply Co.
NEW JERSEY, Jersey City—H. Spahr, 481 Palisade Ave. (Formerly 324 Central Ave.)
NEW YORK, Long Island City—M. Greenberg, 63 Borden Ave.
Whitehall—Frank Burt, Sr. & Frank Burt, Jr.
ORE., Portland—Woodard, Clarke Co., 4th and Washington Sts.
S. C., Charleston—Fred'k Jordan Music Co. (Fred'k Jordan.)
WASH., Chehalis—Staeger Bros.
Falls City—G. W. Bonnell.

REINSTATED.

VA., Norfolk—H. Ginsberg, 296 Church St.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

We would like to get back, for binding purposes, a limited number of copies of the EDISON PHONOGRAPH MONTHLY for January, February, April, May and June, 1904, April, 1905, and March, 1906. Has any one spare copies of these issues?

Advance List

Of Edison Standard and Edison Amberol Records for April, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before March 25th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on March 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on March 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after March 20th, but must not be circulated among the public before March 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on March 24th, for delivery on the following day. Jobbers are required to place orders for April Records on or before February 10th. Dealers should place April orders with Jobbers before February 10th to insure prompt shipment when Jobbers' stock is received.

Edison Standard Records

10097 Happy Days March — **Maurice Levi and his Band**

This is the first Edison Record made by Maurice Levi and his Band. Levi has already made himself famous in this country as a distinguished conductor of the new school now so popular with the amusement-loving public. This march is from Mr. Levi's own pen and was first performed under his direction in connection with M'lle Genee's New York production of "The Soul Kiss." The march is full of novel and original effects, finely executed, a whistling chorus being one of the striking departures. Throughout the entire march the listener is impressed with the fact that a strong personality emanates from the rendition. That personality is Maurice Levi's. His band is simply his means of expressing himself. Publishers, M. Witmark & Sons, New York.

10098 What Might Have Been — **Manuel Romain**

A sentimental reverie for high voice, sung in Mr. Romain's characteristic easy manner. The slow waltz refrain is especially pleasing. Orchestra accompaniment. Music, Albert Gumble; words, Dave J. Clark; publishers, Jerome H. Remick & Co., New York.

10099 Christ, the Lord, is Risen Today — **Edison Concert Band**

A Record for Easter of unusual merit. It is a presentation of the well-known hymn and alleluia "Christ, the Lord, is Risen To-day," arranged for the Edison Concert Band by F. W. Ecke, director. The singing of a quartette of mixed voices is appropriately introduced, which adds much to the charm of this number.

10100 Solitude of the Shepherdess — **American String Quartette**

This beautifully executed string quartette is a melody of a pastoral character. It is written by the famous Norwegian violinist, Ole Bull. This should give some idea of the worth of the composition. Publisher, Carl Fischer, New York.

10101 Uncle Josh's Second Visit to New York — **Cal Stewart**

Uncle Josh tells in his droll way of experiences which the ordinary countryman visiting a large city as a stranger would keep to himself. Uncle Josh has no false pride. If he experiences a delusion that the "3d Ave. Elevated" is a part of Brooklyn Bridge he doesn't hesitate to mention the fact.

10102 Hello There, McIntyre! — **Jack Lorimer**

Jack Lorimer puts into his rendering of this song all the wit and humor of which he is capable, while his Scotch accent is one of those things which must be heard to be appreciated to the full. Orchestra accompaniment. Music by Scott.

10103 I Remember You — **Ada Jones**

The musical comedy "The Girls of Gottenburg" is responsible for the popularity of this comic song. It is now being sung at the leading vaudeville theatres all over the country. The story is of an unsuccessful episode in the life of a typical "confidence man." Orchestra accompaniment. Music, Harry VonTilzer; words, Vincent Bryan; publishers, Harry VonTilzer Music Publishing Co., New York.

10104 Turkey Trot — **American Symphony Orchestra**

A new composition by Oscar Haase, written in his characteristic style. An original melody is brought out by the trombones—the whole being played in perfect schottische or barn-dance time. Publishers, Jos. W. Stern & Co., New York.

10105 If You Must Love Someone, Won't You Please Love Me — **Byron G. Harlan**

A love ballad which makes a strong appeal to the girl or the man who has many sweethearts. Mr. Harlan is very effective in this song. His enunciation is good and his tones are clear. Orchestra accompaniment. Music, Johann C. Schmid; words, J. E. Dempsey; publishers, H. A. Weymann & Sons, Philadelphia.

10106 A Meeting of the Hen Roost Club — **Peerless Quartette**

A clever sketch written by Cal Stewart. The gavel is sounded, the roll called and the meetin' of this distinguished colored aggregation is opened by the singing of "In the Dead of Night," but 'de reglah ordah ob bizness am expensed wid' and the initiation of Pinckney Marcus White takes place. 'De white-wash brush an' de burnin' feathah' are applied and at last the candidate is placed on 'de slippery roost', whereupon he is declared to be a 'full feathered membah ob de Hen Roost Club.' The meeting closes with the singing of "Who Put de Lock on de Hen House Door."

10107 Jennie — **Billy Murray**

Here is a song that has a real "rag",—not only in the accompaniment but in the melody itself. This song will make a hit with all lovers of ragtime. Orchestra accompaniment. Music and words by Wm. J. Montgomery; publishers, Jos. W. Stern & Co., New York.

10108 The Directorate March — **New York Military Band**

A fine reproduction of one of Sousa's earlier successes. It is a march that is as popular today and will be as popular years from now as when it first came out. Composer, John Philip Sousa; publishers, The John Church Co., Boston.

10109 Playmates — **Ada Jones**

This song has real child interest—takes the older ones back once more to the old, care-free days and tells the child something about the child-life of the grown-ups. Orchestra accompaniment. Music, Ralph Weekes; words, T. Edmond Leonard; publishers, W. T. Deane & Sons, Sydney.

10110 Down Among the Sugar Cane — **Collins and Harlan**

A coon serenade sung in duet form by Collins and Harlan with some original effects in close harmony. Orchestra accompaniment. The chorus:

Can't you see de night am fallin',
Whippo-will am singing low;
Don't you hear de crickets callin',
Callin' you and me to go.

Susie don't you keep me waitin',
If you do 'twill cause me pain;
Moon am a-shinin' and ma heart am a-pinin'—
Meet me down among de sugar cane.

Music, Cecil Mack & Chris. Smith; words, Avery & Hart; publishers, Gotham-Attucks Music Co., New York.

10111 Uncle Josh's Letter from Home — **Cal Stewart**

Nobody else sees things in the humorous way Uncle Josh does. A common-place experience—like stepping into the modern post-office through a revolving door, for instance,—is to him an event and therefore a source for humor. Uncle Josh could see a funny side to a barn door.

10112 Moon Winks — **Vess L. Ossman**

A banjo solo "of the first water", finely played by an artist of known ability. Ossman was especially happy in selecting "Moon Winks" for reproduction; every note comes our clear and musical. Orchestra accompaniment. Composed by G. Stevens; publishers, Arnett-Delonais Publishing Co., Chicago.

10113 Jesus, Thy Name I Love — **Miss Weber and Mrs. Waterous**

A duet with orchestra accompaniment adapted from a well-known hymn. The two voices—soprano and contralto—blend together perfectly, and show to fine advantage in the solo passages of the duet. Miss Weber makes her debut as an Edison vocalist in this Record. Mrs. Waterous will be remembered by the splendid Records made with Mr. Waterous. Music, J. P. Holbrook; words, J. G. Deck.

10114 I'm Looking for a Sweetheart and I Think You'll Do — **Ada Jones and Billy Murray**

This song is making a "hit" in DeWolf Hopper's new operatic fantasy "The Pied Piper",—one of the successful musical productions of the season. Orchestra accompaniment. Music, Manuel Klein; words, R. H. Burnside; publishers, M. Witmark & Sons, New York.

10115 She's No Friend of Danny's — **Steve Porter**

A vaudeville sketch in which "He" endeavors to exalt his brother Danny's character. But "She" knows Danny and with a brilliant show of sparkling wit rebuts every argument. The trouble was, Danny had "a thirst." The sketch ends with the song:—

My brother Danny, he said to me, he wouldn't drink any more.
I thought he was keepin' his word until I found him drunk on the floor.
Danny, I said to him, "What have you done, you're drinkin' more, ain't you Kid ! "
"I'm not drinkin' more," Danny said to me.
"No more than ever I did "

10116 Ginger Two-Step **National (London) Military Band**

In this gay two-step the quaintest eccentricities of rhythm are introduced, while the curious gyrations of the euphonium keep the listener on the tiptoe of expectation. Composed by Wurm; publishers, Francis, Day & Hunter, New York.

Edison Amberol Records

95 Selection from Rigoletto **Edison Concert Band**

The grand opera Rigoletto was first produced at La Fenice Theatre of Venice on March 11, 1851. At that time it was Verdi's most successful work and its produtcion at once established his fame as a composer of the Italian school of opera. For this Record the most widely known passages of the opera have been selected and they are played in the following order:—Opening of Act 2; Aria, Caro Nome (Gilda), Act 1; and Finale, Act 1. Publishers, Boosey & Co., New York.

96 If With All Your Hearts **Reed Miller**

This famous aria from "Elijah", sung inspiringly by Reed Miller, tenor, is a great work to say the least. It is without doubt the strongest solo number in this, Mendelssohn's most famous oratorio. The reproduction begins with a dramatic recitative: "Ye People Rend Your Hearts" (Joel ii, 12, 13) which directly precedes the aria proper, entitled "If With All Your Hearts",—the words of which are from Deut. iv, 29; Job xxiii, 3. Orchestra accompaniment. Composer, Felix Mendelssohn; publishers, Oliver Ditson Co., Boston.

97 Selection from "The Prima Donna" **American Symphony Orchestra**

"The Prima Donna" is a new successful light opera, being played by Fritzi Scheff and a fine company. It will probably equal in popularity the last production Fritzi Scheff starred in—"M'lle Modiste"—the music of which was also by Victor Herbert. This selection contains the following "hits" of the show:—"Everybody Else's Girl Looks Better to Me than Mine", "If you Were I and I were You", "Dream Love", "I'll be Married to the Music of the Military Band", and "A Soldier's Love". Music by Victor Herbert; publishers, M. Witmark & Sons, New York.

98 If You've Won the Only One in All the World You Want to Win **Manuel Romain**

A new sentimental waltz song of the same style and character, and also by the same writers of "When You Know You're Not Forgotten by the Girl You Can't Forget" (our Record 9544). This Record contains the entire song. Orchestra accompaniment. The chorus:—

If you've won the only one
In all the world you want to win.
What care you if brown or blue
The eyes you're gazing in?

You live to love—you love to live—
You've won the best, the best the world can give,
If you've won the only one in
All the world you want to win.

Music, J. Fred Helf; words, Ed. Gardenier; publishers, Helf & Hager, New York.

99 My Bambazoo **Collins and Harlan**

A new Jungle song similar in treatment to "Down in Jungle Town" (our Record 9941) and "In Monkey Land" (our Record 9700) which were also sung by Collins and Harlan. A laughable bit of love-making dialogue between a Zulu chief and the object of his affection is introduced between the verses. Being given in jungle dialect this feature of the Record is especially ludicrous. Orchestra accompaniment. Music, Ted Snyder; words, Norman Stadiger; publishers, Ted Snyde[illegible] New York.

100 Dance of the Hours **New York Military Band**

This fascinating "Dance of the Hours" from Ponchielli's famous opera "La Gioconda" is the best known excerpt from this impressive work. It occurs in the 3rd act of the opera, the scene of which is laid in the House of Gold. The music begins tenderly, indicating the Hours of Daybreak. Then the movement becomes more graceful and more refined as the dance of the Hours of the Day begins. This in turn is followed by the dances of the Hours of the Evening and finally by the Hours of the Night. The masked dancers representing the Hours of the Night then enter into combat with the other forces represented and finally, Day is victorious. The music is very picturesque and comes to a close with a rush of brilliancy wholly in accord [illegible] the triumph of Day over Night. Composer, Amilcare Ponchielli; publisher, Carl [illegible] New York.

101 A String of Laughs (*Original*) **Murry K. Hill**

A most entertaining four and a half minutes of vaudeville by one of the cleverest of Edison entertainers. Spicy monologue, introducing some new "cracks", a clever song entitled "Don't", and "400 Nursery Rhymes Brought Up-to-Date" are the interesting features of this Record. Orchestra accompaniment.

102 Bedtime at the Zoo **Ada Jones**

A song of a novel, imaginative character that is really funny. The scene is night-time at the Zoo with the sleepy animals. The music is written by a well-known composer of comic

opera; the words portray a graphic picture of a Zoo at night. Orchestra accompaniment. Music, Lionel Monckton; words, Percy Greenbank & Leslie Mayne; publishers, Chappell & Co., New York.

103 Wedding of the Winds — **Frosini**

A Record by a new Edison Artist, known on the stage as "Frosini, Wizard of the Accordion". He comes from the Milan Conservatory, Italy. The selection played is a favorite waltz with admirers of the better class of music. It is considered to be the best of John T. Hall's compositions, and is well adapted for an accordion solo with orchestra accompaniment. This waltz has also been rendered by the Edison Concert Band and is so listed (our Record 8128). Composer, John T. Hall; publishers, Jerome H. Remick & Co., New York.

104 Once in a While — **James F. Harrison**

A sentimental song for baritone sung in fine voice by Mr. Harrison. This is one of the song "hits" in "Marcelle", the new successful musical comedy by Pixley and Lüders. There are two verses with refrains. Orchestra accompaniment. Music, Gustave Lüders; words, Frank Pixley; publishers, M. Witmark & Sons, New York.

105 Christ Has Won the Victory — **Edison Concert Band**

This inspiring Easter anthem is here given with a most elaborate and impressive musical setting. An original introduction has been written by F. W. Ecke, director of the Edison Concert Band. This harmonious prelude suggests the dawn of a glorious Easter morn, and trumpets herald the glad tidings of the resurrection. A brilliant burst of song by a quartette of mixed voices follows but an incidental soprano solo accompanied by a quartette of male voices is really the crowning feature of the composition as arranged. Composed by C. B. Hawley; arranged by C. W. Ecke.

106 The Butterfly — **Eugene C. Rose and George Rubel**

A duet for flute and clarinet that is always well received when given in concert. The brilliancy of the solo parts is only excelled by the dash and spirit of the duet passages. There is not a dull moment in the rendition. The orchestra accompaniment is full of interest and shines particularly at the beginning of the trio where there is a solo for the G string. Composer, Theo. Bendix.

107 There is No Love Like Mine — **Will Oakland**

A sentimental ballad for high tenor sung with much tenderness and sincerity by Mr. Oakland. There are few indeed who can vitalize songs of this character in the charming manner which this well-known artist invariably displays. Orchestra accompaniment. Music, Lou A. Hirsch; words, Jean C. Havez; publishers, J. H. Remick & Co., New York.

108 Little Arrow and Big Chief Greasepaint — **Ada Jones and Len Spencer**

An original vaudeville sketch, the first part of which consists of an amusing dialogue in Indian dialect. Big Chief Greasepaint represents the type of Indian seen on the stage. Upon learning that Little Arrow can dance he wastes no time in wooing her, for he sees the possibilities of her success in his Wild West Show company. This Record is replete in local color with its Indian grunts, yells and music. After the betrothal of Little Arrow to Big Chief Greasepaint is announced to the "tribe" Little Arrow sings the following song to her chief:

I will be your Little Arrow,
And you'll be my beau.
You're a Big Chief of the Indians and I love you so;
In a tent we'll live together.
One that's built for two,
Little Arrow, Little Arrow, she love you.

109 Three Dances from "Henry VIII." — **Edison Concert Band**

Edward German, the writer of these dances, is a well-known English composer who has been successful in writing incidental music to some of Shakespeare's plays. The Dances reproduced on this Record were written in 1892, German being especially commissioned by Sir Henry Irving for the purpose. The suite consists of three dances, Morris Dance, Shepherd's Dance and Torch Dance. They are heard often as concert numbers on many of the best programmes. Published by Carl Fischer, New York.

110 Choruses of Six Popular Songs — **Peerless Quartette**

A good male quartette has no rival in the entertaining line. The well named Peerless Quartette makes an excellent Record by singing a specially arranged medley which includes the choruses from the popular songs named: "Roses Bring Dreams of You" "In Grandma's Day", "When the Sheep Are In the Fold", "Mandy Lane", "Sweetheart Days", and "Rainbow".

***111 My Uncle's Farm** — **Golden and Hughes**

A side-splitting vaudeville sketch in the form of a dialogue between two chaps who are not particularly wonderful themselves, perhaps, but both of whom possess most extraordinary uncles—wonderful in the extreme, one is led to believe. In fact, it is difficult to determine which uncle is the greater man after listening to the vieing nephews.

112 Rubenstein's Melody in F — **American Symphony Orchestra**

No composition of Anton Rubenstein, the celebrated Russian composer and piano virtuoso, is better known than this simple "Melody in F". Although a famed writer of oratorio, sym-

**This Record will be illustrated on the cover of the April Phonogram.*

phonies, concertos and other complicated musical forms, the "Melody in F" is the universal favorite of his numerous compositions. In the Record this celebrated "Melody" is given in the form of a paraphrase which contains the entire composition. Composer, Anton Rubenstein; publisher, Carl Fischer, New York.

113 How Algy Didn't Propose **Empire Vaudeville Co.**

The answer is—'Father' cannot learn to care for 'Algy' (the reference is to Maria's father, not Algy's). 'Father's' name is O'Brien. He is "not Swedish", and his life aspiration is not to have an 'Algernon' in the O'Brien family. So Algy leaves hastily,—in fact—hurriedly.

114 American Patrol **New York Military Band**

A typical and very popular patrol of patriotic character. In this Record the New York Military Band is at its best and the national airs "Red, White and Blue", "Dixie", and "Yankee Doodle", which are appropriately introduced, are played with the proper enthusiasm and just the right swing. Composed by F. W. Meacham; publisher, Carl Fischer, New York.

On Fame's Immortal Scroll

Edward Lyman Bill in the Music Trade Review.

Is fame a bubble?

Not in all cases.

The management of the New York *Sunday Herald* recently commenced the publication of a series of articles entitled "The Ten Most Famous Americans Now Living." It was announced that politicians are to be excluded from the *Herald's* "most famous" class, so a number of interesting characters are brushed aside.

The first American thus honored was Thomas A. Edison, and accompanying the article was a reproduction of Mr. Edison's features by a well-known artist.

When we come to consider it, could there have been a wiser selection for the first of the series?

What Edison has done through his marvelous inventive genius is known to every school boy, and his name and fame is not confined alone to this country, for he ranks not only as one of the greatest Americans from an inventive viewpoint, but from an advertising standpoint he outranks them all, with the exception perhaps of Roosevelt, who will make the world ring shortly with his lion hunting exploits.

Think of the millions of talking machine Records which have been put forth in cartons bearing the name, face and autograph of Edison. These have gone to every country in the world, and every island of the sea.

Edison has won undying fame in his reproduction of sound; then in the electrical field, his position is unquestioned.

I have seen the name of Edison advertised in connection with electrical inventions from the City of Mexico to Venice. There is scarcely a city in Europe where some Edison specialty is not exploited in the street cars and newspapers, and certainly in America, the name of Edison is familiar in every home circle in the land.

One does not have to ask who is Edison, for his name is everywhere, and yet there are those who say that fame is a bubble, and that it often costs more than it is worth.

That depends.

Sometimes a fleeting glimpse of notoriety is often mistaken for fame.

But really the scroll of fame is not crowded.

The immortals are few.

A man who perhaps occupied a high position during one generation is forgotten by the next.

Napoleon's name rests securely on Fame's scroll, and yet a great American, Ingersoll, once said, "I would rather have been a French peasant and worn wooden shoes, than to have been that imperial impersonation of force and murder, known as 'Napoleon the Great.'"

The works of men, whether good or bad, live after them and are not interred with their bones.

That song, "Drink to Me Only With Thine Eyes," is still a popular favorite, but its composer is unknown.

The fame of the great composers rests more securely than that of some statesman who struts across the stage and is quickly forgotten.

The fame of a man like Edison is not fleeting. It will not die with him like the fame of an actor, for instance, snuffed out with death.

It will live because Edison is a man who has done things. He has utilized natural forces for the entertainment—the education—the uplifting of man, and his name is chiseled on the imperishable scroll along with the greatest which this country has ever produced.

And yet Edison, like many another man, has won great heights, not by any easy route, but one paved with the roughest kind of obstacles. "The heights by great men gained and kept, were not won by sudden flight. For they, while their companions slept, were toiling upwards in the night."

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
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Montgomery—R. L. Penick.
ARK., Fort Smith—R. C. Bollinger.
CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Kohler & Chase, Inc.
COLO., Denver—Denver Dry Goods Co.
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ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
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San Antonio—H. C. Rees Optical Co.
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The EDISON PHONOGRAPH MONTHLY

Vol. VII March, 1909 No. 3

Two Kinds of Team Work.

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The EDISON PHONOGRAPH MONTHLY

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Vol. VII. MARCH, 1909 No. 3

TO DETERMINE how many new Standard Records and how many new Amberol Records to put out each month has become a somewhat perplexing problem to the National Phonograph Co. Nor do the suggestions received from Jobbers and Dealers afford much assistance in reaching a satisfactory conclusion, for some of these suggestions are radically different. On one hand we are urged to cut the standard list down as low as ten a month and on the other the claim is made that it would be unfair to thousands of Phonograph owners, who have not yet added attachments to their machines, to give them a smaller list than twenty to select from. No one takes exception to putting out at least twenty new Amberol Records monthly. On the contrary not a few have expressed the belief that until the total number in the catalogue has been considerably increased, a still larger number might be put out each month.

Aside from these varying suggestions of the trade, the most important evidence we have upon which to base an opinion is the total of the orders placed in advance by Jobbers for each kind of Records. When the March lists were made up an arbitrary cut from twenty-four to twenty was made in the two-minute list, not because of any definite information, but because of a belief that the Jobbers' advance orders would indicate that such a cut was advisable. The Jobbers' orders, however, did not show enough of a falling off to confirm our judgment and they have not shown a great falling off any month since.

It is these conflicting conditions that make the question perplexing. Those of our people whose duty it is to decide upon the monthly list, have felt that there could be no doubt about putting out twenty new Amberol Records a month. There would have been no criticism had we put the Amberol Record on the market with a catalogue of 200 to 300 selections instead of the 50 that were issued in October. On the contrary, we have been criticised for not holding back the first list until it was 200 or more. Such critics have declared that the sale of attachments would have been even greater had there been 200 Amberol Records in the first list.

So far as the Amberol Records are concerned, we think that the trade should regard them just as if they were part of what should have been the first list and not as part of a monthly list. In our opinion, from the stock and cash standpoints the trade is better off to handle twenty Amberol Records monthly than if it had been asked to order a stock from 200 selections, and pay for the entire lot at one time. Then, too, the smaller list and the monthly lot of twenty, while they have limited the choice of buyers, have undoubtedly caused a greater sale of each selection than if 200 had been issued in October. This view is confirmed by the advance orders for Amberol Records, which are already nearly 75 per cent. of the advance orders for the two-minute selections. On the whole, we believe that our handling of the Amberol lists has been extremely conservative and such as to relieve us of any charge that we are desirous of overstocking the trade.

We do not feel so certain of our position concerning the two-minute Records. Considering the short time since October 1st, a remarkably large number of Phonographs have been equipped to play Amberol Records, but there are still a much greater number of Phonographs not yet so equipped. It seems to us to be our duty to continue to put out a fairly adequate list of two minute Records until such time as a much larger number of Phonographs have been equipped to play the larger Record. One things seems sure. If the public stops buying two-minute Records to any extent, the Dealers

will cut down their orders, the Jobbers will decrease their advance orders and then we shall know just how to handle the list.

The trade should not lose sight of the fact that we are compelled to consider the entire country in making up the monthly list. Just as one section will have a large demand for a certain Record, while other sections pay little attention to it, so it is with the two-minute list. Almost on the same day last month we had a letter from a Jobber in one section suggesting a further cut in the Standard list, and a visit from a Jobber in another section during which he strongly advised against cutting the list to less than twenty.

Of this the trade may rest assured: It has never been the policy of the National Phonograph Company to work in any way antagonistic to the welfare of Jobbers and Dealers and we will not do so in handling the present situation. We are daily watching every phase of it and will adapt our plans to meet the changes as they develop. We want Jobbers and Dealers to be equally on the alert, so that their orders for new Records of both kinds will be representative of the true conditions in their cities or towns.

On another page is reprinted an article taken from the *Quoin Club Key,* the official organ of a club of representatives of thirty national magazine and weekly publications. The same matter also appeared in the February issues of the publications represented in the club. It is an interesting article, for it is literally true. The talking machine industry owes more to the advertising done by the various companies than any other single factor and the greater part of this advertising has been done in the publications represented by the Quoin Club.

A matter for congratulation is the evident improvement in reading the PHONOGRAPH MONTHLY by Dealers each month. We are constantly receiving letters and other evidence which shows that more and more Dealers are reading it and keeping files of it for future reference. We hope eventually to know that every Dealer pursues the same course. We shall then have the best and most aggressive lot of Dealers in the country, not alone because they read our house publication, but if they are live enough to read it they will be live to every other feature of the business.

The February issue of the *Whitsit Monthly,* published by the Perry B. Whitsit Company, Edison Jobbers at Columbus, Ohio, contains some breezy remarks and optimistic statements addressed primarily to the "calamity howlers" who are crying "hard times" and "poor business." Here are a few of the paragraphs selected at random:

Size up the situation. Take a good broad view of it. You have your money invested in a line which is as staple as flour and will sell as readily to a music hungry public as a life preserver will to a drowning man—more or less. * * *

Sit down and figure out what a small percentage of people in your immediate locality you have demonstrated the talking machine to. Relying wholly upon your recollection: Did you not sell the greater portion of these? What about that great big majority who know nothing of the merits of a high-class talking machine? Is it not reasonable to suppose that hundreds of these people could be sold by a little energetic work? Are these people to be allowed to go along forever without knowing the merits of the talking machine? This may all sound theoretical, but it is not. These are cold facts. * * *

Why not, then, get optimistic? Its just as plain as two and two make four. Whenever a Dealer remarks to us that he has sold an unreasonably small number of machines during the past month or year, it does not take us long to form our opinion. He simply has not gone about his work in a determined manner. If he had his machine sales for a year would not be limited to three or four. They would run into as many dozens. Do not get the idea that because your business in 1908 dropped behind the form it showed in 1907 and 1906 that it is going to continue to drop. The talking machine is growing in favor among all classes of people and more especially with the better classes.

The entire article referred to is full of sound advice and should do considerable toward improving conditions among Dealers in the territory where it circulates.

An Advance List of 10 Bohemian, 52 French, 29 German, 25 Italian, 8 Polish and 18 Swedish Records (two-minute) is given on pages 26, 27 and 28 of this issue. The important thing about the list is that all Jobbers and Dealers should read it over, make up their minds which of the languages will sell in their territory, order a quantity of each, get a supply of printed matter and go after the business that they ought to produce. Probably no one in the entire trade has such a patronage as will enable him to sell Records in all the languages named, but there are few who cannot carry and sell some of the languages. Many a Dealer would find that he could do quite a nice business in foreign lan-

guage Records by making up mailing lists of foreign-born people in their vicinity and sending some printed matter to each nationality, first stocking such Records as are likely to be demanded. Carrying foreign Records means the sale of machines as well as Records. When a foreign-born man learns that Records in his native language can be had he is very apt to want a Phonograph, so as to hear them and to play them for his friends. Foreign Records are worth serious consideration at all times.

Occasionally our mail brings us a letter reading something like this: "I have in my collection of Records one of 'The Last Rose of Summer,' sung by Miss Marie Narelle. Can you give me the numbers or names of others in your catalogue of the same character?" If this question was asked of you or one of your salesmen, would it be answered promptly? Probably not, yet the secret of successful salesmanship lies in *knowing the goods* you are exploiting.

It would be manifestly impossible for us to publish in any one form, without considerable expense, a list of the Records which might be classed as "similar in character." But, reading over and studying the titles of our Records, along with the playing of them, will train the salesman to unconsciously think of selections similar to one called for in particular. Don't offer a "Fol-the-rol-lol" to a customer who asks for "Annie Laurie," or a selection "of about that character." You'll lose the sale and create a bad impression. Study the people who come into your store. Force upon them the musical education you secure through the constant handling of Records without realizing it, and in a manner that will not offend. They'll certainly appreciate your interest.

In a few days more Edison Dealers will have something absolutely unique in the history of the world, namely Phonograph Records made by the ruler of a great nation. Mr. Taft will, on March 4th, become the President of the United States, and the Edison Records made by him last summer will take on a new interest. It is a feature that ought to mean the sale of many more of the Taft Records, and it will sell more if Dealers take advantage of the situation. A year ago the mere suggestion that it would be possible to buy Records made by the President of the United States would have been received with incredulity. And yet in a few days they will exist and may be had at a price within the reach of the poorest. Truly we are a democratic people.

Now that the title numbers of the Amberol Records have reached 100 there is a slight danger of the numbers being confused with those of Standard Records. It is probable that within a year or so the low numbers of the Standard Records will be eliminated by being cut out or being made over, but so long as any duplications exist, Jobbers and Dealers, in ordering, should keep the lists separate, stating in each case whether Standard or Amberol are wanted.

Notice About Governors

About a year ago we made a slight change in the construction of the governor for spring-motor machines by attaching an additional collar to the governor shaft. This new collar is connected to the regular collar by a wire spring, but the old collar is still tapped for the set-screw. This small hole is purely for the convenience of our factory assembly department. Apparently Jobbers and Dealers seem to be under the impression that the set-screw is missing, and proceed to place one in the hole in the collar. To do so defeats the object for which the improvement was introduced.

From the numerous requests received recently from the trade for set-screws it appears that the detail is generally misunderstood. It is hoped that this notice will clear up the misunderstanding.

Corrections

Two slight errors were made in the printing of our Domestic Record Catalgoue, Form 1460. On the bottom of page 28 the selection "Hello, Central, Give Me Heaven," is given as No. 7582, when its correct number is No. 7852. On page 55, under the heading of "Miscellaneous Talking Records," the "23rd Psalm and Lord's Prayer," by Len Spencer, is given as No. 9155. Its correct number is 8155. Dealers are asked to make a note of these facts and explain the errors to any of their customers who may notice them.

Pushing Amberols

We take this means of thanking the hundreds of Edison Dealers all over the country who are advertising the Amberol and other Edison Records in their local newspapers.

Every mail we get is filled with advertisements clipped from newspapers and mailed us by Dealers, and all are carefully noted.

We are glad that you see the Amberol Record in the same light as we ourselves do, that is, as the greatest advance ever made in Phonograph Records.

Price-Cutting Suits

Principally to show that there is no let up in our efforts to prosecute price-cutting firms and also to show that the courts everywhere recognize the validity of our Jobbers' and Dealers' Agreement, we print below three out of a number of decisions recently made in suits brought by the National Phonograph Co.

A restraining order was recently granted in the suit against George J. Raymond, who does a large business in job lots of goods at Boston under the name of Raymond Syndicate. He is well known in all that part of Massachusetts, dealing principally in clothing and wearing apparel, but recently has been offering our Records at cut prices, whereupon we brought suit and secured this restraining order. The order in full is as follows:

CIRCUIT COURT OF THE UNITED STATES.
DISTRICT OF MASSACHUSETTS.

NEW JERSEY PATENT COMPANY AND NATIONAL PHONOGRAPH COMPANY, *Plaintiffs,* *vs.* GEORGE J. RAYMOND, Doing Business Under the Name and Style of RAYMOND SYNDICATE, *Defendant.*	*Bill in Equity* on Letters Patent Nos. 782,375 and 880,707.

RESTRAINING ORDER.

LOWELL, J. Jan. 8, 1909.

On reading the Bill of Complaint herein and the motion of the Plaintiffs for a temporary restraining order, the affidavits of Frank L. Dyer, Joseph W. Scott, Charles P. Trundy, Arthur W. Chamberlain, Albert C. Ireton, and Jonas W. Aylsworth, in support of said motion, it is by this Court this 8th day of January, 1909, ordered that the said Defendant, George J. Raymond and his agents, attorneys, servants, and workmen, pending the decision of this Court on the motion for a preliminary injunction heretofore filed and upon which a subpœna has duly issued requiring the said Defendant to show cause against the said motion, be temporarily restrained and enjoined from directly or indirectly using, or causing to be used, or selling, or offering for sale, or causing to be sold, apparatus, articles, or devices embodying the invention and improvements set forth in said Letters Patent Nos. 782,375 and 880,707, and from infringing upon or violating the said Letters Patent in any way whatsoever, and from moving, secreting, or otherwise disposing of, or intermeddling with any Compositions for Making Duplicate Phonograph Records, or Phonograph Records covered by said Letters Patent and now in his possession.

By the Court:
(Seal) ALEX. H. TROWBRIDGE, Clerk.

A final decree has now been entered in the suit of New Jersey Patent Company and National Phonograph Company vs. Wright-Metzler Company. This was a price-cutting suit, the defendant being a concern at Connellsville, Pa., and the suit was brought in the United States Court at Pittsburg. A preliminary injunction was granted last October. This suit was settled by the defendant consenting to this final decree awarding a perpetual injunction and costs. While the decree states that the complainants waived an accounting, this was because the defendant paid to the complainants fifty dollars in cash and sent to us their entire stock of Edison Phonographs and Records, namely, two Home Phonographs, one Standard Phonograph, 377 standard Records, besides several Phonograph parts and sundries. The decree in full:

At a stated term of the Circuit Court of the United States for the Western District of Pennsylvania, held at the United States Court Rooms, in the City of Pittsburg, on the 18th day of January, 1909.

Present: Hon. Joseph Buffington, U. S. Judge.

NEW JERSEY PATENT COMPANY AND NATIONAL PHONOGRAPH COMPANY, *Complainants,* *vs.* WRIGHT-METZLER COMPANY, *Defendant.*	*In Equity No. 39,* Letters Patent Nos. 782,375 and 798,478.

FINAL DECREE.

This cause having come on to be heard at this term of Court, upon the pleadings and proceedings had herein, it is, upon motion of Messrs. Bakewell & Byrnes, Solicitors for Complainants, the defendant, Wright-Metzler Company, appearing by its Solicitors, Messrs. Hosack, Knox & Hosack, and submitting and consenting to a consent decree, such consent is entered as follows:

That Letters Patent of the United States, No. 782,375, issued on the 14th day of February, 1905, to Jonas W. Aylsworth, assignor to New Jersey Patent Company for COMPOSITION FOR MAKING DUPLICATE PHONOGRAPH RECORDS, are good and valid in law, and that the said Jonas W. Aylsworth is the original, first and sole inventor of the invention and improvement described and claimed in said Letters Patent.

That the complainant, New Jersey Patent Company, a corporation organized and existing under the laws of the State of New Jersey, is the lawful owner of the said Letters Patent No. 782,375, and that the complainant, National Phonograph Company, a corporation organized and existing under the laws of the State of New Jersey, is the exclusive licensee under said Letters Patent for the manufacture, use and sale throughout the United States, of cylindrical phonograph records embodying the said invention, and as such licensee has the right to control the use and sale of such patented articles.

That Letters Patent of the United States No. 798,478, issued on the 29th day of August, 1905, to Edward L. Aiken, assignor to New Jersey Patent Company, a corporation of New Jersey, for MEANS FOR SUSTAINING PHONOGRAPH MOTORS, are good and valid in law, and that the said Edward L. Aiken is the original first and sole inventor of the invention and improvement described and claimed in said Letters Patent.

That the complainant, New Jersey Patent Company, is the lawful owner of said Letters Patent No. 798,478, and that the complainant, National Phonograph Company, is the exclusive licensee under said Letters Patent for the manufacture, use and sale throughout the United States, of phonographs adapted to use cylindrical sound records and embodying the said invention, and, as such licensee, has the right to control the use and sale of such patented articles.

And it is further ordered, adjudged and decreed that, the complainants waiving an accounting against the defendant as to their profits and damages, a perpetual injunction issue out of and under the seal of this Honorable Court, directed to the said defendant and its directors, officers, attorneys, clerks, agents, servants and workmen, strictly enjoining them and each of them from selling or causing to be sold, or offering to sell any apparatus, articles or devices embodying or operating, or constructed in accordance with the inventions and improvements set forth in said Letters Patent 782,375 and 798,478, or either of them, or from infringing upon or violating the said Letters Patent in any way whatsoever.

That the complainants do recover of the defendant their costs and disbursements of this suit, to be taxed by the clerk.

PER CURIAM,
JOS. BUFFINGTON, *Cir. Judge.*

We approve the foregoing decree as to form, and consent to the entry thereof.

HOSACK, KNOX & HOSACK,
Solicitors for Defendant.

Dated January 15th, 1909.

A temporary restraining order has just obtained against Woodard, Clarke & Company, of Portland, Oregon, as follows:

IN THE CIRCUIT COURT OF THE UNITED STATES, FOR THE DISTRICT OF OREGON.

NEW JERSEY PATENT COMPANY
AND
NATIONAL PHONOGRAPH COMPANY,
Complainants,
vs.
WOODARD, CLARKE & CO.,
Defendants.
In Equity.

ORDER.

Upon filing the bill of complaint herein and upon the affidavits presented herein, complainants appearing by M. L. Pipes and Beach & Simon, their solocitors, defendant appearing by Chester G. Murphy, its solicitor, and upon motion of Beach & Simon, of complainants' solicitors, for a preliminary injunction and restraining order.

It is at this time by the Court ORDERED, ADJUDGED AND DECREED that the said defendants, Woodard, Clarke & Co., its agents, officers, servants, clerks, attorneys and employees, and each and all of them, be and they are hereby restrained and enjoined from violating any of the terms of the license contract and addenda thereto made and entered into between Woodard, Clarke & Co. and the complainant, National Phonograph Company, on the 12th day of February, 1908, and on the 19th day of August, 1908, respectively, and from selling any Edison Standard records or Edison Amberol records containing the invention of Letters Patent Nos. 782,375 and 880,707 in suit herein, or any Edison Phonographs employing or embodying or containing the invention of Letters Patent No. 798,478, at prices less than current list prices fixed by the National Phonograph Company or at prices less than those specified in the said agreement and addenda thereto above named or at less than the prices specified in the notice affixed to the cartons in which said Edison Standard records and Edison Amberol records are contained when sold, to wit: thirty-five cents for Edison Standard records and fifty cents for Edison Amberol records, and from directly or indirectly using or causing to be used, selling or causing to be sold, any apparatus, articles or devices embodying, operating or constructed in accordance with the inventions and improvements set forth in the Letters Patent without the license thereto of complainants, and from infringing or violating the said Letters Patent in any way whatsoever, until the further order of this Court.

(Signed) CHARLES E. WOLVERTON,
Dated February 1st, 1909. *Judge.*

IN every city of any size there are companies, corporations, firms and individuals who can make good use of the modern device for dictating business correspondence—the Edison Business Phonograph. We want Dealers in such cities (unless we already have one) to sell the Business Phonograph to such business people. The average sale is over $200, and the profits are good.

EDISON BUSINESS PHONOGRAPH CO.

Orange, N. J.

A Great Thing for the Dealer

Whatever makes the Edison Phonograph a better thing for the consumer, makes it a better thing for the Dealer.

Amberol Records make the Phonograph doubly attractive, and that means doubly salable. The wider range of high-grade music they afford makes the field wider and the demand greater.

Amberol Records add prestige to the Phonograph, put it in a class by itself and enable it to adequately express its wonderful powers.

It isn't the Records that sell the Phonograph—it is the Phonograph's rendition of the Records.

But it is the Phonograph that sells the Records, and with Amberol Records, costing the buyer but little more than regular Edison Records and netting you a considerably larger profit, a bigger and better-paying business is assured.

The minute you put Amberol Records on sale every Phonograph owner becomes, first, a purchaser of the necessary attachment for his instrument and after that a continuous purchaser of Amberol Records.

You will sell more Phonographs, you will interest people whom you could not interest heretofore, you will sell the attachments at a profit, you will sell more Records at a better profit, and you will have the one, conclusive, deciding feature for those who are debating as to which instrument to buy.

That is what Amberol Records mean to you.

A Tip

When a Dealer in your line (or in any line) hits on some advertising scheme that is highly profitable, put on your thinking cap.

Won't the same scheme make money for you, too, if you change it slightly to suit conditions?

An illustration: A large Edison Dealer has a special hall nicely fitted up for giving concerts every day from 12 to 5 P. M.. Why can't you clear out a space in your store, put a few chairs in and give free concerts?

Suppose you give these concerts and tell about them in your newspaper ads. and on cards in your windows—and suppose your competitor down the street doesn't. Who's going to get the most people in to hear the Edison? We tell you in the PHONOGRAPH MONTHLY about what other Edison Dealers are doing, but it will not help you much if you simply take the part of the idle spectator. "The battle is to the vigilant, the active, the brave"—in business as well as war.

Selling the Goods

Two Kinds of Team Work

There can be no real success in Edison Phonograph selling without team work.

Team work means pulling together.

When we advertise Edison Phonographs and Records in your locality through the magazines, and you advertise them through your local papers, that is team work.

When we, in our advertising, tell people to go to their dealer—which means you—and hear an Edison play, and you, in turn, welcome all who come, and demonstrate the instrument to the best of your ability, that is team work.

But team work means more than harmony between our efforts and yours.

It means that your advertising and your store must agree, and this is something you should look closely to.

When you display a hanger listing the new Records for the month and saying they are ready, are they?

When a customer comes in and asks to hear certain ones, does he hear them? Or is he told that a particular one is sold out or that you have it but cannot lay your hand on it and will something else do?

Do your window cards invite people to come in and listen to their heart's content, and when they accept, find that your idea of their heart's content is a Record or two, hurriedly played, and apparent displeasure on your part if they do not buy?

Team work means carrying out your promises. It means instruments properly adjusted for perfect demonstration, so that what is claimed for the Edison Phonograph and Records can be shown.

It means a complete stock, systematically arranged so that what is wanted can be instantly found. It means courteous treatment of all who come in, whether they are prompted to call by a desire to buy, or merely by curiosity.

Your store will never make the progress it should unless every selling force at your command is put to work and so arranged that all are pulling in the same direction.

Demonstration

Advertising will not sell Edison Phonographs. Your arguments over the counter will not sell them.

Advertising excites a curiosity or arouses an interest, and that brings people to your store; but a sale depends upon a demonstration.

The expression "Show me" is generally credited to those skeptics who hail from Missouri, but when it comes to parting with money, everybody is a skeptic, and the "show me" of the Missourians has become a national catch phrase.

Everybody says "show me" and everybody means, "convince me."

The Edison Phonograph must convince people before they will buy, and therefore everything depends upon demonstrations.

The definition of demonstrate is to produce proof that precludes denial.

The demonstration of the Edison Phonograph is the vital thing in Phonograph selling.

Every other selling effort but leads up to this. Our magazine advertising to your customers, your local newspaper advertising, your hangers, the printed matter you distribute, the windows you trim, the clerks you employ—everything we do and everything you do is practically wasted effort if the demonstration of the Phonograph fails to convince.

If it fails it is the fault of the demonstrator. Given a Phonograph in perfect working order, properly oiled and adjusted, an Edison Record that is free from defects and a demonstrator who knows his business, and the Phonograph convinces.

Its sweet tone and faithful reproduction of the singing voice and notes of instruments carry conviction. It proves itself better than any claim ever made for it. It bears out the enthusiastic endorsement of those who own one. It sells itself.

But it suffers in inexperienced or careless hands. It must be wound; it must be oiled; it must be properly adjusted; it must be given perfect Records to play.

Do you understand your Phonographs as well as you should? Are they always in order? Do you take the time to demonstrate them so as to bring out the best that is in them? Are your

Records so arranged that you can instantly change from a topical song to a grand opera selection, thus exhibiting its wide range of entertainment?

You cannot sell an instrument for which you must apologize. The Edison Phonograph needs no excuses. All it needs is a fair show.

Please see that it gets it.

The Phonograph Part of Your Store

No matter how you sell Phonographs—whether they are a side line in a big store, or whether you have a store which sells nothing but Phonographs—there are certain things which will make any Phonograph business better.

Never forget that selling Phonographs is an art.

The demand for Phonographs, even with our tremendous advertising, is an acquired demand.

People can be counted upon to buy food and clothing. Nature attends to the one, and custom to the other; but amusements, into which class the Phonograph falls, are a matter of acquired taste.

Therefore, the way to sell people Phonographs and Records is to remind them constantly that they want them. The desire for amusement is in everybody.

The Phonograph will always attract attention. Therefore, remember that the Phonograph is its own best advertisement. Keep one going in your store, and in the window in the evening when the people are on the streets. Keep your window full of Phonograph suggestions. Show and advertise the new Records, and remember that to the man who has not heard it, an old Record is just as good as a new one. Not enough old Records are sold. Both the Dealer and his customers get too interested in the new ones, but the profit on the old ones is just as good, and there are more of them; so do not forget the old Records for the new.

The Successful Store

Do you realize that if you have good store methods, good advertising and good window display, you have every advantage of the largest and most successful department store in the world?

You like to sell goods just to sell them.

The methods used by the successful stores are the best methods for all.

Bring the people to your store as often as possible. When in the store, keep them as interested as possible, and keep your windows full of your goods. This applies to any kind of goods, but we are interested in applying it to Phonographs and Records.

The business of the National Phonograph Company is not only the largest Phonograph business in the world, but it is one of the largest enterprises of any kind. Millions of Phonographs and many more millions of Records have been sold. The entire business has been built up by advertising. We have made people want something that they never knew they wanted before, by our advertising.

Certainly you can make the people in your town want it by your advertising. By "your advertising" we do not mean printed ads in the papers. We mean the advertising of the store itself, the windows and the display of the goods in front of the store.

There is nothing that reminds a man (or a woman) that he wants a Phonograph so much as seeing it every day, except hearing it every day. It is a good thing to make people in your town see a Phonograph every day. It is still better to make them hear it every day.

The Youngest Artist

A Dealer writes the following interesting letter:

A recent article on Home Made Records in the PHONOGRAPH MONTHLY strikes me as being of some importance. I have a record of my baby girl's voice at twenty-six hours old, also one at two weeks old. Expect to make one occasionally; they are well worth the price.

I don't know of a younger singer for the National Phonograph Co. than my two and one-half weeks old daughter. Of course she does not do so well as some of the older artists, but in my opinion she is simply great.

I hope to be able to play these records to her when she is old enough to deny crying as the recorder has recorded her cry on one of these blank records.

One of our Western salesmen a few days ago received a letter from an Edison Dealer in his territory, in which, after expressing an opinion of his own concerning the merit of Edison goods, said: "Another and more convincing proof is that out of forty-six members present at a recent meeting of the Musicians' Union of Duluth, twenty-six were owners of talking machines and twenty-two of these were Edisons. That, in my estimation, is quite a good 'ad' for your machine and its reproducing merits."

If you didn't read the article beginning on page 6, better do so now.

How to Win

Few of the great inventions of history have been the work of any one man. They have been evolved by many clever men, each taking up the work where his predecessor left off.

It's the same way when it comes to business. The way to succeed is to take the successful methods of others and improve on them.

When you see a good Phonograph window, sit down at your desk and frame up one to beat it. Do it right away while your dander is up.

When you run across a good advertisement, see if it does not contain a suggestion for your own advertising. If it does, jot it down before it slips you.

Again, if other Edison Dealers find that Free Daily Concerts are the biggest factor in their success, why shouldn't you find them just as profitable?

If other Dealers sell on the weekly-payment plan and increase their sales all the way to 500 per cent., what's to hinder your doing the same?

And if other Dealers find the losses on time-payment sales average less than 1-10 of 1 per cent., why shouldn't you be equally fortunate?

When a mail order house can ship Phonographs hundreds of miles away to people they never heard of—about whose honesty they know nothing—and collect their payments regularly, why can't you sell on installments to people you can find out everything about?

Which is better and more businesslike—to put in your time worrying about competition from catalog houses, or to simply show a small part of their business hustle, and see that they do not sell the people whose trade you should get on an even basis?

You haven't any right to expect a man to buy a Phonograph of you if you will not treat him as liberally as somebody else will, even if he does know you personally and your competitor is a stranger.

For instance, why should the people of your community pay you cash for a Phonograph if they haven't the cash and somebody else offers them the same outfit on weekly payments?

If a man prefers to buy for cash, well and good, but the majority would prefer to buy on time—nowadays especially.

If a firm gives a man a picture of an outfit, tells him just what it consists of and then offers to send it on free trial, without any risk or obligation on the customer, and then let him pay for it on easy terms, he is apt to do business with that firm unless he knows that you will meet the offer.

Right here is your opportunity. You know nobody can sell the Edison Phonograph for less than you can. Now you do as well for your customer as anybody else will and see to it that he knows you will. That is to say, advertise in your newspapers.

Some Dealers (there are not so many as there were, and the number is steadily decreasing)—some Dealers claim that the extensive advertising of the mail order house puts them at a disadvantage.

But a lot of others say the opposite, and we know the latter are right. They say it is a great advantage, for this reason: Such advertising creates a great demand for the goods—so great that people send hundreds of miles away to get them. That shows how badly they want them.

Now, if you yourself advertise, why can't you turn their desire to own an Edison Phonograph to your own account? They had rather buy of you and save express, delays, breakage, etc., than from a stranger hundreds of miles away who has no interest in them beyond the sale.

The mail order advertisement can be read only about once a month. Your daily paper will carry your advertisement thirty times a month if you say so.

Why They Get Tired

The Phonograph owners who get tired of their machines the quickest are those who have no regular place in which to keep their Phonographs and Records.

Suppose the Phonograph was played last night. Madam Housekeeper finds it in her way the next morning when she is sweeping and dusting, and consigns the machine to an out-of-the-way corner and the Records to a drawer or closet.

"Out of sight, out of mind," you know. There's an effort required to give another Phonograph concert. After a time both Phonograph and Records are apt to remain in seclusion, if they are not easily accessible, for, naturally enough, the Phonograph will not be used nearly so often if it does not have its regular niche in the home, the same as the piano or organ.

And when the Records are simply kept in their cartons, it is hard to find a drawer or shelf to accommodate them. The more Records, the harder the task. Not only that, but it's slow work finding the wanted Record.

What's the answer?

Sell your Phonograph owners a Record cabinet as soon as possible after he pays for the Phonograph.

It makes a nice, attractive piece of furniture—an ornament to the best room in the house—and it guarantees the Phonograph and Records a regular place, where the outfit can be seen and heard and admired by visitors.

A Phonograph owner can not afford to do without a cabinet, and you can not afford to have him do without, for it makes a tremendous difference in Record sales.

Printed Matter

During the past few weeks we have been shipping Jobbers small quantities of the new Order Sheets for Standard and Amberol Records. They have been corrected to date, and should be used by large Dealers for ordering stock Records from Jobbers. The Standard sheets (A, B, C & D) bear Form No. 1450, and the Amberol (No. 1) Form 1455. Don't bother your Jobbers with a request for a supply, unless you are buying a quantity of Records regularly which makes ordering on your own stationery an inconvenience.

With this issue we are mailing direct to every Dealer a copy of the new numerical and alphabetical catalogue, Form No. 1500. This is dated February 1st, but includes all Records, both Standard, Amberol, Grand Opera and Foreign listed in this country to April. The Records issued in March and April are shown at the end of those listed to February. With the catalogue is also mailed a special slip showing the May list of Standard and Amberol Records, (numerically arranged) for the purpose of pasting in the new titles in the proper departments. This slip will be made a feature each month, so that the catalogue may always be kept up to date. Dealers are asked to look for their copies of this catalogue and keep it for store use. Do not let customers coax them away, for you may not be able to get another copy, the edition being limited. Since copies will be mailed to Dealers direct, Jobbers will only require a small extra supply for emergencies. These will be sent on request.

The present size of the new style Record Bulletin (19 x 25) seems likely to be continued for some time to come, if not indefinitely, and it ought to be treated by the trade as a permanent form. We know of no better way to use it than to have a frame made in which to place it each month. It is nicely printed on good paper and placed behind glass in a frame will make a display good enough for any show window. Or if a frame is too expensive, a board a little larger than 19 x 25 might be arranged with strips top and bottom to hold the Bulletin smooth and show to good advantage.

Perhaps some of our ingenious Dealers would like to tell us how they display the Bulletin. We would like to print a page or two giving the best of these suggestions, and we know that the entire trade will find them interesting and beneficial.

New Jobbers at Seattle.

The Bruce & Brown Co. succeeded Kohler & Chase, Inc., on February 1st, as Edison Jobbers at Seattle, Wash. C. E. Brown, vice-president of the new concern, was formerly in charge of the talking machine department of Kohler & Chase, at San Francisco and Oakland, Cal. Mr. Bruce is well-known throughout the Trade in the far West. Mr. Brown, in writing us recently says: "We have moved into our new warerooms, and believe we will have, in time, the finest Jobbing house in your line in the United States. The writer will call on each Dealer in this territory at least once every six weeks, soliciting orders for *your* goods exclusively."

Personal

Mr. and Mrs. Thomas A. Edison, Miss Madeline Edison and Master Theodore Edison, left Orange on Tuesday, February 16th, to spend two months or more at Fort Meyers, Fla., where Mr. Edison has a plantation. Mr. Edison was sixty-two years old on February 11th.

George M. Nesbitt, manager of the Chicago office of the National Phonograph Co. until it was discontinued and more recently manager of the Jobbing Department of Babson Bros., Chicago, has returned to the National Phonograph Co. and been appointed manager of the Mexico City branch, vice L. L. Lewis, resigned. Mr. Nesbitt assumed charge on February 1st.

E. H. Philips, Credit Manager of the National Phonograph Co., spent two weeks last month visiting various Jobbers in Ohio. He also attended the convention of the National Manufacturers' Association, at Indianapolis, Ind., February 16 and 17.

F. K. Dolbeer, General Sales Manager of the National Phonograph Co., made a short visit to Toronto last month. Returning, he stopped at Buffalo, Rochester, Syracuse, Utica, Schenectady and Albany.

[Reprinted from the *Quoin Club Key*, the official publication of the Quoin Club, composed of thirty of the leading magazines and national weeklies.]

The Phonograph of To-day

The Phonograph of yesterday was first one of the most famous and astonishing of American inventions. After that it became a mechanism for recording business correspondence—wonderful in its efficiency and economy for that purpose, yet meaning nothing whatever to the public at large in recreation and culture.

The Phonograph of *to-day* is another instrument altogether. If you are familiar only with the Phonograph of yesterday you owe it as a duty to yourself and family to become acquainted with the Phonograph of *here and now*. What this newer instrument is you can learn right in your own community, and it *is* what it is largely through the magazines.

Magazine advertising has put the talking machine into every nook and corner of the nation—of the world. Demand created by magazine advertising has enabled the various manufacturers to undertake research, find new substances, develop more delicate mechanism, and, above all things, safely invest the large capital needed in the making of fine Records for the instrument.

In your own home to-day, no matter where you live, the world's great opera singers will sing their greatest parts for you, your family, your friends, at a *first cost* far less than would be paid for a few performances of opera in New York, even if you could go there. You can hear these singers again and again at your own convenience. Your talking machine will bring you songs of singers yet to rise into prominence, and keep the voices of the singers of the present at command years after they themselves have gone into retirement.

The capital invested in securing these Records for *you* would subsidize half the state opera in Europe. Yet they are yours at the cost of street music if you appreciate them, along with instrumental music of highest quality. For the magazines have provided for the new Phonograph a vast national audience of interested patrons, making the investment possible. That is why an authority stated, just the other day, that "the magazines have really *made* the Phonograph, and it is not possible to imagine the present instrument without them."

In 1900 our Phonograph industry was grouped with electrical supplies by the census-taker—not big enough then to be classed separately. Five years later it *had* to be classed alone, and to-day few of our industries are growing faster.

Only a few dealers sold the Phonograph ten years ago, while to-day there are *seventeen thousand* dealers in the United States taking care of local demand for the Phonograph. Moreover, each sale of an instrument means not merely a sale, but a permanent future connection in supplying Records. When a dealer sells a Phonograph he has made, not merely a customer, but a client.

Lauder Visits Edison

Harry Lauder, the Scotch vaudeville artist, who has made fourteen Records for the Edison catalogue, was a visitor at the Orange factory on February 6. He spent some time with Mr. Edison and met several officials of the Edison companies.

Closed for Inventory

The fiscal year of the Edison companies ended on February 28th, and the factories at Orange, N. J., were closed from February 26th to March 2d, to take inventory.

A New One

L. W. Broyles, an Edison Dealer at San Marcial, N. M., has hit upon a novel and interesting plan for selling Records, which, he says, lands him a great many machine sales as well.

There are a great many people who do not own Phonographs, but who come into the store often and ask to hear their favorite Records. Mr. Broyles' plan is to sell them the Records at the regular price and charge for playing them.

He keeps different customers' Records in separate trays and has tags on which he marks their names and the date on which the rental runs out.

He charges by the month for playing the Records—60 cents for three; 75 cents for six, and so on. The Record belongs to the customer and can be taken away if he wishes. At the same time the Dealer has the use of them for demonstrating to others and can even sell any he wishes, replacing them later.

Mr. Broyles says that he has a number of renting customers and that they are mostly unmarried men, who board, or who do not have the money to buy a Phonograph at the time. They get half a dozen or more Records almost before they know it, however, and when a customer begins to buy Records by this plan, it is a moral certainty he will own a Phonograph before very long.

Phonograph in Religious Work

The Phonograph is rapidly making its way into every walk of life, but it is becoming especially popular in church and Sunday-school work. The papers almost daily print articles describing such uses by ministers and others in religious work. John T. Dickinson, Edison Dealer at Abingdon, Ill., sends a programme of a sacred concert given by him at the opening exercises of the First M. E. Sunday School on January 24th. About 350 were present and the concert was greatly enjoyed. Mr. Dickinson sends the programme as follows:

PROGRAMME.

Concert Band, "William Tell Overture."
Duet, "The Glory Song" Anthony and Harrison
Mixed Quartet, "The King's Business."
Duet, "My Mother's Bible" Anthony and Harrison
Orchestra, "Angels Serenade."
Tenor Solo, "The Holy City" Reed Miller
Bass Solo, "Calvary" James Harrison
Mixed Quartet, "Sweet Bye-and-Bye."

A Business-Getting Letter

L. R. Porter, Brockton, Mass., is one of the many Edison Dealers who recognize the importance of getting Phonograph owners to put on Amberol attachments. The form letter he uses in going after this business covers the ground thoroughly. It is an excellent letter for Dealers to copy who would like to circularize their trade, but don't know just what to say. Mr. Porter also has the right idea in offering to put on the attachments and allowing plenty of time in which to pay for them:

DEAR SIR:

Have you as yet equipped your Edison Phonograph with the attachment so as to play the new Edison Four-Minute Amberol Records?

You will never get all the pleasure there is in your machine until you have some of these new Records. You remember how much you enjoyed it when you first bought it, and with these new Records it will be new to you again and worth much more.

After putting on the attachment you can play either the old or new Records at will. The Edison Company have already issued a large and varied list of these new Records, and are making more each month.

If you have not yet heard these new Records we invite you to call and decide for yourself if they are not the best music you have ever heard.

Remember, we will put the attachment on your machine, and you can pay for same on weekly payments. "We don't ask you to pay cash for it."

Trusting you will give this matter your careful consideration and favor us with your order at once, we remain, very truly yours,

New Use for the Phonograph

"No mail to-day."

"Why?"

"Landslide at Punta Gorda."

"Where are you, George?" and then the Phonograph began to reel off one of the popular songs of the day.

The conversation noted above took place in the local post office, on Friday, where George P. Austin, manager of the Oxnard branch of the Southern California Music Company had placed a Phonograph to disseminate the important information that all trains were tied up and no mail could be expected.

Mr. Austin prepared the Record himself, and the voice reproduction was so perfect that callers at the office believed Mr. Austin was giving the information personally, and the conversation between the Phonograph and one of our prominent citizens is said to have actually taken place.

The idea was a clever bit of advertising, and no small convenience to Uncle Sam's patrons, many of whom commended Mr. Austin's thoughtfulness and enterprise.

One lady was so pleased with the Phonograph's work that she repaired immediately to the store and bought a machine "just like the one in the post office."

The foregoing clipping from an Oxnard, Cal., paper was sent in by the South California Music Company, who also wrote as follows:

As stated, the trains were held up by landslides and washouts due to heavy rains. There is no free delivery in Oxnard, and the postmaster was pestered continually by inquiries as to mail, and if any trains had come in. Our manager, Mr. Austin, went down and asked the same question and the postmaster remarked that he wished he had a Phonograph there to answer that question, which was put to him many times a day. Mr. Austin was prompt to act on the idea, and immediately went back to the store, made an Edison Record to answer the question and took the outfit down to the post office. Scores of people listened to the novel use to which the Phonograph was put. The closing paragraph of the article is strictly true. The daughter of the postmaster at once called at our store and purchased an Edison Phonograph as a result. The postmaster stated that the Phonograph was no small convenience, as after it was installed whenever the mail question was asked of him, he simply started the Phonograph lever.

The Dealers who are constantly complaining of the "methods employed by mail-order houses," should not over-look the "How to Win" article appearing on page 8.

How to Put in a New Main Spring

To put a new mainspring in a Standard or Home Phonograph, unscrew and take the machine from the cabinet.

Spread a clean sheet of paper on the counter and lay the mechanism down so as to get access to the lower works.

The next step is to remove the governor shaft and the governor. This is done by loosening the pivot screw at the right end, so as to pull the governor pivot out, when the shaft can be removed.

Next take the small spring off the speed-adjusting lever.

There are four screws at the corners of the movement containing the gears. They hold the movement to the motor frame. Loosen the screws and lift the movement and spring barrel off the motor frame.

Now the barrel is to be taken apart from the movement so as to get at the mainspring which is inside. To do this slip the screw driver in between the winding gear and the barrel. This will release the shaft from the rest of the movement so that the spring barrel can be separated.

The top of the barrel will fall away readily leaving the spring exposed to full view. The inside end of the spring has a hole which fastens on a hook in the winding shaft. The outside end has a hole which fastens on a hook in the side of the barrel. When the spring is wound, only the winding shaft turns. When it is unwound, the barrel turns and not the shaft.

If the spring in winding does not retain enough tension to drive the mechanism, it may mean that the spring is broken or slipped from the hook in the barrel or shaft, or that either hook is broken.

If the shaft hook is worn or broken, all that's required is to remove it, put in a new one securely and slip the spring into place. There is no necessity for removing the spring.

If the trouble is in the barrel hook's being broken, take out the spring, drive out the part of the hook still in the barrel, replace and rivet, being careful not to batter the hook head.

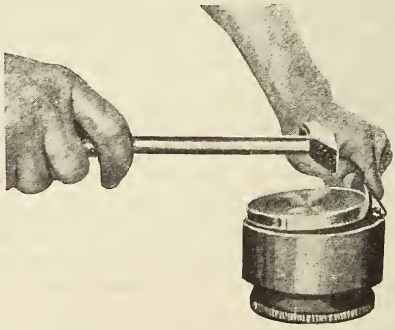
If the spring is broken in two, a new one must be put in. To take the broken spring out, catch it firmly in the center with a pair of plyers, hold it off a little way and over a box or barrel in which a cloth or paper has been placed. Now give it a sudden jerk away from you, letting everything go into the box. This

will allow the spring to uncoil in the box where it can do no damage and at the same time will protect the gear from injury. The illustration is made to show the manner in which the spring unwinds, *but it must not be held in the hand after starting.*

New springs come tied up with a stout wire. Lay the new one down with the outside end pointing to your left hand; with a hammer tap the wire down to within half an inch of the lower edge.

Next lay the spring in the barrel with the outside end of the coil pointing to your right hand. It will not work if it is put in pointing to the left.

It will not go all the way down because of the wire's being around it. Make the slot on the outside of the spring lie about an inch to the right of the hook in the side of the barrel. Place the screw driver, or a flat piece of iron, on the edge of the barrel under the wire and



knock the spring down with a hammer. Do not strike it too hard. Force it down and out of the

binding wire by degrees. See the foregoing illustration.

After it slips in is a good time to apply graphite. Make a paste of graphite and oil and lay right on the leaves of the spring.

Now place the top of the spring barrel on and twist it to the left. This will cause the hooks on the shaft and barrel to catch in the holes at both ends of the spring.

Put the mechanism back in place by the reverse of the method, used in taking it apart.

A Mechanical Department

The number of letters received daily by our Factory Superintendent is proof positive that there is need of a department in the PHONOGRAPH MONTHLY for answering questions about the mechanical side of Edison goods. Many of these questions are of a character that will make replies to them interesting to the entire trade. We have arranged to maintain a department of this kind if the trade will show enough interest in its maintenance to ask questions. Some questions cannot be answered in this way and we will reserve the right to reply by mail to all such. No attention will be paid to letters not properly signed. In answering questions we prefer to use the names of Dealers, but will use initials only when so requested. We print below a blank coupon. If interested, fill in your question and mail it to the EDISON PHONOGRAPH MONTHLY, Orange, N. J.

Dealers Read This

Following is a reprint of a circular used by C. J. Brown, Edison Dealer at Bartlett, Neb.:

Actually now, don't you want an Edison Phonograph this winter? How can you improve your home as much with so little outlay in any other way? Of the thousands who have bought Edisons none need them more than we who are "pioneering" in Nebraska. You can hear as grand a sermon as any city dweller if you have Bryan's "Immortality" and the Edison. No city choir renders finer hymns than the Phonograph. No city theatre can show as great and varied a line of talent as the Edison owner has at his command. It educates the children. It teaches them what good music is. It keeps them posted on the latest popular music, or familiarizes them with the grand old classics.

$30 buys the Standard Phonograph, equipped with large horn and with attachment for playing both the Two-Minute Record and the new Four-Minute Record, the greatest recent advance in the talking-machine world.

We make it easy for you to buy and pay for the Edison. Don't be misled by mail order Edison Dealers. They can give you no better price than we can. They cannot fill your orders as promptly as we can. If you have to pay freight you are out just that much. We place the machine in your home and you assume no risk from breakage or damage on the road. Just drop us a card with your name and address and say "I want to be posted on the Edison Phonograph and your easy-payment plan." Write it to-day.

The Dealer who goes after business in this manner gets all there is in his vicinity, and he fears no competition. We commend the circular to every Edison Dealer.

March Coupon—Mail to Orange

EDITOR PHONOGRAPH MONTHLY—

As an Edison Dealer, I wish you would answer the following questions in the EDISON PHONOGRAPH MONTHLY:

.....

.....

.....

.....

Name.....

Address.....

Hadn't this striking Two-Page Adve
March ought to help you sell E

Thomas A. Edison did another wonderful thing lately

HAVING brought his Phonograph to a point where not even the most critical could ask for improvement, he multiplied its entertaining ability by two.

He did this by producing a Phonograph Record that plays, sings or talks twice as long as the standard Edison Records.

He did this without increasing the size of the Record, making it a Record that can be used on old instruments as well as new.

He did it without affecting in any way the clear, rich, musical tones for which Edison Records have always been famous.

He calls this double-length Record "Amberol."

Doubtless you have heard sound reproducing instruments; perhaps you have had it in mind to buy one; maybe you are uncertain as to which make to buy; but — —

Buy a copy of "Success" for Marc
of our center p

ement in the leading magazines for
son Phonographs and Records?

Have you heard

The EDISON PHONOGRAPH

TRADE MARK
Thomas A. Edison

play an Amberol Record?

YOU can do this at the store of any Edison dealer. When you go, note the Amberol music, not found on any other record of any kind; note also the reproducing point of the Edison Phonograph that never wears out and never needs changing; the motor, that runs as silently and as evenly as an electric device, and the special horn, so shaped that it gathers every note or spoken word and brings it out with startling fidelity. It is these exclusive features, vital to perfect work, that should claim your attention.

Edison Phonographs are sold at the same prices everywhere in the United States, $12.50 to $125.00.

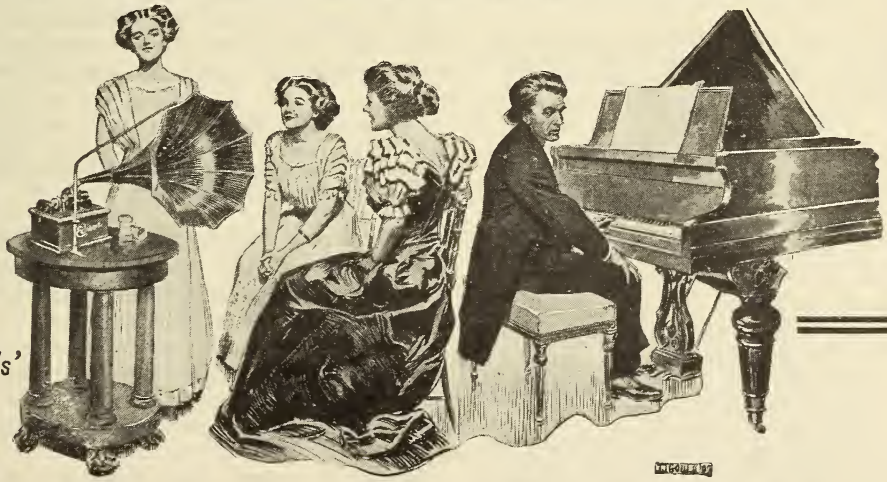
Amberol Records, 50c.; regular Edison Records, 35c.; Grand Opera Records, 75c.

One of the greatest pleasures which the Edison Phonograph affords is making Records at home. This can be done only with the Edison.

Ask your dealer or write to us for catalogues of Edison Phonographs and Records.

NATIONAL PHONOGRAPH COMPANY, 57 Lakeside Avenue, Orange, N. J.
New York, 10 Fifth Ave.; London, Victoria Road, Willesden; Sydney, N. S. W., 340 Kent St.; Mexico City, 4a Tacuba 33; Buenos Aires, Viamonte 515; Berlin, Sud Ufer, 24-25; Paris, 42 Rue de Paradis.

The Edison Business Phonograph enables the stenographer to get out twice as many letters.



'The Rivals'

nd make a display in your window
advertisement

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The Edison Business Phonograph enables the stenographer to get out twice as many letters.

'The Rivals'

Buy a copy of "Success" for March and make a display in your window of our center page advertisement

The Other 13,000

What they are doing and what they want to know about.

F. E. Grist, Ft. Gaines, Ga.—It may not be much to boast of, but it so happens that the National Phonograph Co. can claim and substantiate the fact that their "Dealer" in Fort Gaines, Ga., is the largest Dealer in United States (retail) in any Phonograph or talking machine goods, measured by population.

The place has not over 2,500 population. Has any other talking machine company a dealer in this size place who devotes a building especially fixed, glass front, 25x105 feet, on the most public street, with another music hall on next popular street, built for the Edison, carrying more stock in this second place than any competitor, both places owned by the Edison Dealer, who is out of debt (don't owe $1) and ahead? I am no new beginner. I was a ———— man until 1901; since then I have used Edisons only. I simply write to let you know I am alive. I sell in Alabama, and in the adjoining counties. The new Amberol is great. If I thought it could do good, I could give some advice to Dealers in the PHONOGRAPH MONTHLY. I make sales by carrying a *stock of Records*. 300 or 400 Records is no stock even for small villages, and the Dealer will find an investment in 4,000 or 5,000 will add to the number of his sales and pay well for his investment.

[We feel sure that other Dealers will be glad to benefit by Mr. Grist's experience and will appreciate any contribution he may make to this department.]

J. B. Soes, Climax, Minn.—As a Dealer in Edison Phonographs and Records, I would like to see an article in the PHONOGRAPH MONTHLY on Stock of Records for small country towns, and kind of assortment. The things I liked best in the January issue were the article of A. W., selling an Edison Home and twenty Records for $42 cash, in place of thirty-six thrown in. Now, how could that other fellow "throw in" and hold his "job" with the Eidson family?

[There is nothing more difficult for us than to attempt to say what size stock should be carried in a small country town and of what selections it should consist. The size of a stock depends upon local conditions. Population is not always a guide. We know of towns of less than 1,000 population where Dealers find it pays to carry the entire Domestic Catalogue. Other Dealers in towns of the same size find that a stock of 500 meets every requirement. We believe that no Dealer, having no Edison competition in his town, should carry less than 500 different selections, and he should add to it as fast as his trade warrants. A stock of 500 Standard Records represents an outlay of $100 the interest upon which is $5. Every Record sold represents a profit of 75 per cent. on the cost. The profits on Amberol Records are larger still. What stock of any other kind can a Dealer carry that pays a better profit? As to what selections should make up a stock of 500 Records depends upon where a town is located. A list that would do for New England would not do for the Southern States. "Marching Thro' Georgia" is all right for a Northern town, but it would be dead stock in the South. Certain Records are always good, as, for instance, the old-time melodies, sacred selections, lively band airs, violin selections, especially the lively dance music, rube sketches, etc. Make a study of the Domestic Catalogue and get your Jobber to assist you. Or ask him to submit a list and then check it against a Catalogue to see how your own judgment agrees with his.

The Dealer referred to by A. W. in the January issue will not retain his "job in the Edison family" if we can "catch him with the goods." We are more anxious than ever to eliminate this kind of Dealers. This is a good way to reduce the number in a town where there are more than needed.]

W. B. Tracy, a Dealer at Clinton, Iowa, includes in all his newspaper advertisements a coupon addressed to himself, and reading as follows:

"I am an Edison Phonograph owner and desire to have my name on your mailing list, so I may receive the Phonograph literature which you send out to Phonograph owners each month free of charge."

He claims that they bring him many good Record customers. This is merely a suggestion for those Dealers who haven't mailing lists now, and who desire to start one with little effort.

Louis Tyler, Monroeville, O.—New Attachments and Amberol Records are a big success with us. What is the correct definition of Amberol?

[Amberol is a coined word, and has no definition. It is simply the name of the new Edison Record. It means no more than "Uneeda" does to a certain brand of soda-cracker or "Sapolio" to a cleaning compound.]

Charles J. Pommert, Greenfield, O.—I am sending you two photographs showing the way I carry Edison Records. The rack takes up only 8 feet and 4 inches of space, and holds 1,692 Records. The photograph shows the complete list of American, Amberol and Lauder up to February, 1909. I find this a fine way to carry Records. When one is sold out the space is empty till I get another of the same number. The nice part of it is I can find any Record asked for in a few seconds, and when it comes to ordering Records sold out there is no trouble to tell what numbers I am out of. The little block keeps Records from rolling together when a Record is taken out. The list is a little too large for rack now, but I have another rack about like this one for duplicate Records, and with the two I get along fine. You will notice some little three-cornered pieces of white paper on some of the boxes. That is the duplicates, or rather, numbers I have two or more of. I like the new label, as you see how nice they show up in this rack. I now have in stock over 2,100 Records.

[We regret that we cannot spare space to a reproduction of the two photographs referred to. The important feature is that the Records lie flat, with the top labels facing out. They are placed on shelves just far enough apart for one Record carton. The rack has 36 Records on each shelf and there are 47 shelves.]

O. A. Reynolds, Springfield, Ill.—Our copy of the PHONOGRAPH MONTHLY reached us to-day. We are always glad to receive it, and think it is getting brighter and better with every issue. I was especially interested in the article on demonstrations. I consider this one of the very best forms of advertising and a sure way of obtaining good live prospects.

We never lose an opportunity of demonstrating an instrument, and are always ready and willing to furnish churches, lodges, clubs, and social gatherings with a Phonograph, and it has become the custom of several of these organizations to call on us whenever they have any form of entertainment. We make it a rule always to have printed programmes, folders, or cards to hand to each guest, and by this a great many of our forms have gotten into prospective customers' homes. You will find that any of the above societies are willing to give you all the co-operation necessary in getting the advertising matter distributed.

Recently one of the great celebrities gave a concert in this city, and we arranged to give a musical to a number of the patrons after the concert. We played them Records of this singer's voice, and they were loud in their praise, so we felt that the talking they would do outside the store was bound to do us some good.

Another good form of demonstrating we have tried with success is to get the best music teachers to bring their pupils to the store of an evening, and there give them an hour's programme of classical and operatic music. We can now, on very short notice, arrange one of these concerts without any trouble at all.

C. B. Bergen, San Rafael, Cal.—I cannot refrain from writing you a few words of appreciation of your line of business, and the opportunities it brings to the music dealer during dull times. Here in San Rafael it has rained, I think, every day but three in the last thirty-three days, and this would indicate depression of business itself, but I must confess that the Edison goods have been the means of keeping myself within the bounds of safety financially. Your whole layout is far in advance of all others and occupies my first attention, for I recognize in it a great business, particularly on account of the new Amberol Record, and the omission of announcements. I have customers who say they do not play the Two-Minute Record any more so enthusiastic are they over the longer one. I am pleased to note in the list of April you have increased the issue and another improvement has had telling effect already—cap labels. Your PHONOGRAPH MONTHLY is a source of interest and instruction. I have, I think, all that you have sent me, and often refer to them, as was the case with the cut-out Records.

J. Doersam, Waterloo, Ont., Can.—Allow me to congratulate S. L. Canary, of Lebanon, Ky., in the February EDISON PHONOGRAPH MONTHLY, on the idea of the three days' free offer of putting out Phonographs to prospective purchasers. I tried it and it works immense. I am sending out a lot of *Phonograms* and monthly lists of Records to Phonograph owners in Waterloo and vicinity, and find it pays. I keep a well-selected stock of Gem, Standard, Home and Triumph Phonographs and Two and Four-Minute Records. I have a standing order for the latest Two and Four-Minute Records every month. Talk about old Edison Phonographs! I have had one in my store for nearly thirteen years, and it is as good as ever, since I put on a large horn and crane. There is no wear out to Edisons if kept oiled well. Same as Messrs. Daspits Sons, Ltd., Houma, La., would like to see an article in the PHONOGRAPH MONTHLY on form of contract or lease for selling on installment plan.

H. C. Linnell, Blanchard, Mich.—I want to call your attention to a few things I think that are important. I have been an Edison Dealer for some time, and I find that it is not altogether the handsome profit that we derive from the Phonograph business, but it calls a great number of people to our places of business, and therefore gives merchants a good chance to sell the callers other articles.

J. French, of Ionia, Mich., called at my store and wished to sell me ——— machines, also to give me a stock of 1,000 Records. The price of his machine was $55. I put it beside my $35 Home and played them both. Every one present said that the Edison had it outclassed a hundred times. Before French left he told me he was an Edison Dealer and wished to cut out all other machines and keep nothing but the Edison machines.

Isn't this a good ad for the Edison machine?

In regard to the EDISON PHONOGRAPH MONTHLY, will state that I do not believe that any one could publish a book that would be more beneficial than this pamphlet. The only thing I do not like about it is that we do not get them often enough. I take several magazines, but when I get the MONTHLY I lay them all aside and read it. I also keep them where I can have them to refer to.

I am going to make a suggestion that if we could only get one each week and pay $1 or $2 for it, I believe that it would be money well spent.

There are a great number of things I would like to mention, but not being a very good composer, but an enthusiastic Phonograph Dealer, and like to learn all I can in regard to the business.

[The Editor of the PHONOGRAPH MONTHLY appreciates the nice things Mr. Linnell says about the publication, but doubts if enough subscribers could be secured for a weekly issue to pay half the cost of printing, to say nothing of the cost of editing it. We will be entirely satisfied if we can get all Dealers to read one issue a month.]

Jurgens & Walker, of Sutton, West Va., send a printed programme of a concert given in their store, and write: "The three concerts that have been held by us have been handicapped by bad weather, but we hope to hold a concert soon, distinguished by both good music and fair weather. The audiences have always been extremely appreciative, though smaller than we wished. The Edison Phonograph will be a feature of our Spring fountain opening and all gala days."

C. M. Johnson Music Co., Parsons, Kan.—We want to take this opportunity to state that the new Amberol Record is the best thing we have had in a long time as a trade tonic, and believe it should be applied in liberal doses. While we have never handled any other cylinder machine than the Edison, we believe the recent step of the National Phonograph Company was thoroughly justified, and that a Dealer handling a good thirty-five-cent Record is better off by a long ways than the one handling a cheaper one of poor quality. We are also greatly pleased with the Record Exchange, and think it as fair as a company could possibly make with the interests of so many Jobbers and Dealers to be considered.

Robert C. Peck, Manager Talking Machine Department, A. S. Cook Co., Woonsocket, R. I.—We issue regularly each month a small four-page folder for the use of our Phonograph department. In the latest issue we have originated a plan for disposing of some of our surplus stock of certain Records. It appears to work well. Possibly other Dealers could use the scheme to good advantage. The article in question is headed "Edison Records You'd Like to Have." The following paragraph heads a list of twenty selections:

"To aid you in your selection of real entertainment, we offer the following list taken from our immense stock of over 1,500 numbers. We'd be pleased to have you hear them."

W. E. Bailey, Grand Ledge, Mich.—I wish to thank my brother Dealers for their information in the EDISON MONTHLY. The February issue hits on a very good idea, I think, to have Dealers cooperate and work together. Each Dealer might set aside one hour or more each month. I am ready, for one. I wish to thank one Dealer in particular for information concerning advertising by putting large horn outside of door, and have rubber tube run to Phonograph equipped with repeater. You may put what you wish on a blank record. For instance, ring a loud bell, then ask the ladies and gentlemen to call and hear the late Records or some great singer. Fix this to suit yourself. I find this a very successful way. I run two music rooms. If I ran six I should handle nothing but the Edison line. I will be pleased to hear from any brother Dealer.

W. R. Ausenbaum, Grant Park, Ill.—Amberol Records are taking hold in good shape here, and you have met a very popular demand in leaving off the announcements. The PHONOGRAPH MONTHLY is getting more interesting each month.

The Agency Co., Galveston, Texas.—We have received the EDISON PHONOGRAPH MONTHLY for February. We always make it a point to read this publication upon its receipt, and we are very much interested in the editorial comment upon "Co-operation," and believe the time is ripe for the Dealers in every State to get "acquainted," and for a great deal of mutual good. We agree with you that they should come together and form an organization and to this end we are willing to do more than our part. If you will send us a list of the Texas Dealers we shall take great pleasure in formulating a circular and send to each and every Dealer, asking him to consider the proposition to establish a Texas Dealers' Association. At this time we do not believe we should go outside of our State for members, as it will become too cumbersome to handle properly.

[We regard our list of Dealers as the property of Jobbers who send Agreements to us, and following our invariable custom we were compelled to deny the above request for the names of Texas Dealers. We would suggest that all such Texas Dealers as are interested in the suggestion to form a State Association should send their names to the Agency Co., J. N. Swanson, manager.]

C. E. Holmes, Ames, Iowa—It might interest some of your Dealers to know how a great number of Blank Records can be sold. We have a recorder and recording horn that we loan to our customers—let them use it free of charge—and it is wonderful how it increases Blank Record sales. We have one customer that has "borrowed" our recording outfit six different times, and each time he bought from five to seven Records (blanks). Every little bit helps, and there is good money in Blank Records.

James W. Atherton, Momence, Ill.—Amberol Records, new labels, no announcements and new attachments for machines are all big steps in advance. Your MONTHLY is all O. K., and read every word. I fill wagons at least once a week with talking machine ads. Have a large mailing list to whom I mail the *Phonogram* and other matters of interest. Keep big stock of Records—the bigger, the more trade you will get. *Advertise.* Ask customers as to kind of Records they like best, then play best of this kind. Get a sidewalk blackboard and change ads often. Have concerts. Sell on installments. Your answer to C. L. Clark on "Record Exchange" in February issue was "just right." Success to you.

[Mr. Atherton has given in a condensed form the principles upon which to do a successful business in Edison goods.]

J. H. Snyder, Lavelle, Pa.—As a Dealer in Edison Phonographs and Records I would like to see an article in the PHONOGRAPH MONTHLY on "Peddling Phonograph Records from House to House." I notice some Dealers are in the peddling business. The thing I liked best in the January issue was "Store Management."

[We hope that Mr. Snyder is not taking exceptions to this method of selling Phonographs, for in certain sparsely settled sections of the country it is a most necessary way of getting business. In other sections it is possibly less dignified and not necessary to success. We will be glad to print a letter from some Dealer who has made a success of it, telling of the plan upon which he works and other details.]

Daniel H. McRae, Glencoe, Ont.—As a Dealer in Edison Phonographs and Records, I would like to see an article in the PHONOGRAPH MONTHLY on renting Phonographs for concert or parlor use. Is such done by Dealers, and if so what charges for same? The things I liked best in the February issue were ready-made ads.

[We confess that we do not know to what extent Phonographs are rented, or under what conditions it is done. We know that many Dealers have loaned Phonographs to churches, societies, clubs, etc., for a night or two at a time, and have found themselves well repaid because of the advertising it gave them. We do not know what has been the charge, if one was made. Will not some Dealers who have rented machines write the PHONOGRAPH MONTHLY of their experience, for the benefit of Mr. McRae and other Edison Dealers?]

John S. Rice, Port Byron, N. Y.—While reading the February MONTHLY, it was quite amusing to me, as I travel quite a good deal for the Edison goods. I find many Dealers without much stock on hand complaining of poor sales, and that I am taking away their trade. I find that it pays to advertise and to travel around a little. My trade is 75 per cent. better than it was last year. I can say that in forty miles travel the last six weeks the trade of the Amberol Records and the attachments are fifty per cent. better. Some of our Dealers would like to see the snow so deep that I couldn't get through monthly, but I've got quite a channel and a good strong train and expect to keep pushing ahead.

Earl J. G. Lovett, Titusville, Pa.—The following circular letter, which I am sending out to the names on my mailing list with the March Record Supplements and *Phonograms,* may be of some interest to "The Other 13,000":

I am enclosing, with the March Record list, a stamped addressed envelope. I want you to use

this. I want you to make me a list of your *favorite* Records. I am asking this of each talking machine owner in this section of the country. When my replies are all received I will make up a list of Favorite Records and mail you one. This will, no doubt, interest you and may aid you in making your future Record selections. Look over your Records, put down the numbers of your favorites and send them to me at once. I will do as much to accommodate you when I can.

E. A. Koony, Wintsboro, N. Y.—I would like to see an article in the PHONOGRAPH MONTHLY on "A Form for Installment Plan on Phonographs." Would be willing to pay for printed contracts furnished by you. The things I liked best in the January issue were the "Other 13,000," "Store Management" and Editorial comments.

[Our own Legal Department states that it is unable to supply us with any one form that can safely be used in all States for instalment sales. If such a form can be supplied to us by any one in the trade familiar with the subject, we will be very glad to get out such a form as you suggest. The laws in different States vary to a great extent, and we would not care to make ourselves responsible for a single form that Dealers in all States might use. Nor would we care to get up a form for each State, for this is a task that our Legal Department refuses to undertake. It has always seemed to us that the matter was one that must be looked after by the Dealers in each State and not by manufacturers like ourselves, who cannot safely undertake the work.]

Do Edison Records Last

When a customer asks if Edison Records last, mention the following testimony of Mr. E. A. Williams, Jackson, Mich.:

"Four years ago my cousin purchased an Edison, and I happened to be here at the time, and helped pick out his records, about one hundred. Many of these Records have since dropped out of the lists and I have been anxious to get a few of my old favorites for my collection.

"Last week I made a deal with my cousin and I am now in possession of sixteen *four-year-old* 'Gold Moulded' Records.

"They are every bit as good as when I last heard them (four years ago), they are not worn, still retain their full, rich tone.

"They take me back to the time they came out and I would not part with them at ten dollars a Record."

One of our Dealer friends writes us concerning a prospective customer who called at the store to hear the new Amberol Records. Two or three were played over for the delighted listener, after which he remarked, with a twinkle in his eye: "If these Records are Amberol, it strikes me that all others are Fol-der-ol."

My trade in Edison Phonographs has been very satisfactory. I am in a little country town of 200 population, and the first fourteen months I sold over $2,000 worth of Edison Phonographs and Records. I have now sold over $3,000. My trade is all with farmers, and I have not lost one dollar and have less than fifty dollars standing out.—*O. R. Beckwith, Dodgeville, Ohio.*

Trade Bulletins

Suspended List, Feb. 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

CAL., San Francisco—Lubbe Bros.
IOWA, Manning—Dr. L. F. Moser (Dr. Moser's Drug Store).
MAINE, Gouldsboro—F. H. Strout.
N. J., Hoboken—E. Pennino & E. Ricciardi.
Trenton—Howard Cycle Co.
NEW MEX., East Las Vegas—R. M. Mountford.
OREG., Cottage Grove—Conner & Cochran.
Medford—Morton (or Merton) Elwood.
PENNA., Spring City—Harvey A. Heck.
VT., East Hardwick—W. S. Wright.
Fairfax—W. J. Trombly.
Hardwick—H. F. Cummings.
CANADA, Prince Albert, Sask.—G. W. Baker.

REINSTATED.

CAL., San Diego—The Wiley B. Allen Co.
VA., Covington—Covington Furniture Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

[COPY OF LETTER MAILED TO ENTIRE TRADE UNDER DATE OF FEBRUARY 15, 1909.]

About Deductions for Broken Records

Our attention has been called to the fact that some Dealers when paying their accounts to their Jobbers, are arbitrarily making deductions for Records broken in transit, and for which Jobbers are in no way responsible.

On September 18th, 1907, we notified our Dealers of a reduction of one (1) cent each on Edison Records, the change in price being made effective, not only to insure Dealers a better margin of profit, but to cover any possible loss by breakage in transit.

Deductions made by any Dealer as above are unfair and unjust, and in future will not be entertained by any Jobber, nor will our Jobbers be permitted to allow such claims.

Playing Up Amberol Records

Ready-Made Ads

Edison Amberol Records are the biggest sensation in the talking machine world for years. They will make old General Public and his wife, and his sisters and his cousins and his aunts, and his children and his grand-children sit up and take notice. It is up to you to see that they also take notice of you.

The Dealer who lets people know that he has Amberol Records for sale will sell Amberol Records sooner, sell 'em faster, and sell more of 'em than the Dealer who waits for the public to find out that he has them.

One good way to let people know is your local newspaper. Here are three ads that will help you a lot.

If you will run the ads, we will send free, an electrotype of the illustration. The newspaper will set the type matter for you.

THAT NEW RECORD WHICH PLAYS MORE THAN FOUR MINUTES

Mr. Edison has discovered a new composition for Records, upon which he can make a Record more than twice as long as the old one, although the cylinder remains the same size. These new Records

Edison Amberol Records

are for sale here. They can be played upon any Edison Phonograph by means of an attachment, also for sale here.

Nearly 100 new selections, longer and better than any Edison Records, new attachment, or new Phonographs that play the Amberol Records without attachment. berol Records without attachment.

(Dealer's name and address)

DANCING TO AMBEROL RECORDS

The Amberol Record plays for more than four minutes, long enough for a real waltz.

No. 8 is "Violets" waltz, played by the New York Military Band. The composer is Waldteufel, who has written some of the best waltzes that you ever danced to.

The advantage of the new Amberol Records is that they play long enough to make dancing to them satisfactory.

The Waltz Amberol Record is but one of nearly 100 new ones which can be played upon your Phonograph by means of a new attachment which we show you how to adjust, and a new reproducer. This is the greatest improvement in the Edison Phonograph for several years.

(Dealer's name and address)

"THE HOLY CITY"

This famous sacred song has never been given in its entirety and so beautifully as it is now given upon the Edison Amberol Record.

These new Records which play for more than four and a half minutes, make it possible to render the entire song and to give it in all its beauty.

The new Edison Amberol Records, comprising fifty subjects, are for sale here. They can be used upon your Edison Phonograph by means of a gear attachment and a different reproducer. Come in and let us explain about it.

Amberol Records 50 cents.

(Dealer's name and address)

(Cut in above advertisements is No. 707)

Advance List

Of Edison Standard and Edison Amberol Records for May, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before April 24th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on April 23rd. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on April 24th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after April 20th, but must not be circulated among the public before April 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on April 23rd, for delivery on the following day. Jobbers are required to place orders for May Records on or before March 10th. Dealers should place May orders with Jobbers before March 10th to insure prompt shipment when Jobbers' stock is received.

Edison Standard Records

10117 Venus on Earth—Waltz — **National (London) Military Band**

A charming waltz air by Paul Lincke, the well-known European composer and director of the Apollo Theatre, Berlin, Germany. Mr. Lincke also wrote the popular "Glowworm" (our Amberol Record No. 61) and other attractive compositions.

10118 Won't You Even Say "Hello"? — **Manuel Romain**

The title is a question asked by a lover as he is parting from his sweetheart. Of course it is a sentimental song and it is sung as only Mr. Romain can render such a song. Orchestra accompaniment. Music, Al Piantadosi; words, Edgar Leslie; publishers, Ted Snyder Music Co., New York.

***10119 Oh, La, La, La, La, La** — **Sallie Stembler**

These words and the line: "A little nonsense now and then, is relished by all the wisest men," constitutes all of the English known to the little miss in the Moulin Rouge. The same chorus was sung by a member of the Boston Y. M. C. A. who was found by a friend having the time of his life in the same resort. It is Miss Stembler's second Edison Record and it is all right, too. Orchestra accompaniment. Music and words, Louis Weslyn; publishers, M. Witmark & Son, New York.

10120 Sterling Castle and Harvest Dance — **William Craig**

A strathspey and reel on the violin. Just the sort of Record to appeal to all who like the violin for the old-fashioned dance music that was played when our grandfathers were young. Piano accompaniment.

10121 A Confidential Chat — **Press Eldridge**

A heart-to-heart talk by the "Commander-in-chief of the Army of Fun," as Mr. Eldridge is everywhere known. The matter that Mr. Eldridge passes out is of the mirth provoking variety, especially his reasons why men should marry widows. This is one of his most popular monologues. It is always a "hit" at the leading vaudeville houses of the country. This Record marks Mr. Eldridge's entry in the Phonograph field and we predict that in it he will be no less popular than he is on the stage.

10122 Make a Noise Like a Hoop and Roll Away — **Collins & Harlan**

A comic waltz song being sung by a number of vaudeville headliners. The title makes it clear that it is a slang song. Mildred Moore had the slang habit "bad." Bertie McClore, her best young man, wanted to break her of it, but every time he tried she replied in the words of the above title. They married, and Bertie had a chance to get back when Mildred wanted money for a new hat. Orchestra accompaniment. Music, J. Fred Helf; words, Ren Shields; publishers, Helf & Hager Co., New York.

10123 Beautiful Eyes — **Ada Jones**

A sort of novelty song with words quite different from what its title would indicate. It tells of what happened to a young miss who met a charming gentleman. With his beautiful eyes he hypnotized her, told her pretty things and took all her rings. Orchestra accompaniment. Music and words, Ted Snyder; publishers, Ted Snyder Music Co., New York.

* This Record will be illustrated on cover of May PHONOGRAM.

10124 Golden Trumpets — **Albert Benzler**

A bells solo with orchestra accompaniment. The selection is one of those song and dance style compositions, always chosen when the best results from the bells are sought. Composer, T. H. Rollinson; publisher, Oliver Ditson Co., Boston.

10125 Ayesha, My Sweet Egyptian — **Herbert Payne**

A fine Record having an Egyptian color, sung finely and with clear enunciation by a new Edison singer. The orchestra accompaniment is very attractive. Music, Maurice Scott; publishers, Star Music Co., London.

10126 How Firm a Foundation — **Edison Mixed Quartette**

Not to know this popular old hymn is to be stamped as knowing little about matters religious. A Record of it has been asked for by many Phonograph owners. It is also well known as the Portuguese Hymn. Unaccompanied. Music, M. Portogallo; words, G. Keith.

10127 I Used to Be Afraid to Go Home in the Dark — **Billy Murray**

"Now I'm afraid to go home at all." That is the plaint of a man who has a wife waiting for his coming, and he confides his troubles to the barkeep. It is a companion song to "I'm Afraid to Come Home in the Dark" (our Record No. 9780) by the same writers and sung by the same Edison artist. Orchestra accompaniment. Music and words by Williams, Van Alstyne & Burt; publishers, Jerome H. Remick & Co., New York.

10128 A Coon Band Contest — **Maurice Levi and His Band**

A characteristic rag time march and one of Arthur Pryor's well-known compositions. It features a contest between several members of the band, each playing a different air. The trombone wins. The selection is played with great success by Mr. Levi and his splendid organization. It will strengthen the position won by "Happy Days" in the April list.

10129 The Heart of Ninon — **Florence Hinkle**

A soprano waltz song written on themes of the celebrated Italian waltz "Tesoro Mio" by De E. Becuccia. The English version is by T. H. Martens. The words are by G. Millandy. It is interpolated and is a striking feature in Lulu Glaser's "Mlle. Mischief," where it is sung in French under the title "Le Coeur de Ninon." Publishers, Boosey & Co., New York.

10130 When the Humming Birds Return, Sweet Irene — **Harlan & Stanley**

A sentimental song for tenor and baritone, that ought, by reason of its sweet melody and tender words, be quite as popular as any other similar songs that have caught the public fancy in the past few years. Orchestra accompaniment. Music, Ted Snyder; words, Edgar Farran; publishers, Ted Snyder Co., New York.

10131 Uncle Josh at the Dentist's — **Cal Stewart and Len Spencer**

Another of Mr. Stewart's original Rube sketches. Mr. Stewart has no rival in Records of this kind, but Mr. Spencer is a close second in making successful talking Records. Together they make a great combination. Hear this Record and you can't help agree with this statement.

10132 Hallowe'en Dance — **American Symphony Orchestra**

A characteristic dance in which the music and effects introduced are of the mysterious and weird order, reflecting the spirit of Hallowe'en. A Record for those who want something different. Composer, H. Engelmann; publishers, Joseph Morris Co., Philadelphia.

10133 I Don't Care if There's a Girl There — **Harry Fay**

With an unusually good voice and a rollicking way of using it, Mr. Fay makes a Record here that will appeal to many lovers of the Phonograph. Orchestra accompaniment. Music and words, Collins & Weston; publishers, Star Music Co., London.

10134 Shine On, Harvest Moon — **Ada Jones and Billy Murray**

Scarcely less popular than Miss Jones' solo Records are those made with the assistance of Mr. Murray, himself one of the best of the Edison artists. The duet Records by Miss Jones and Mr. Murray are eagerly sought for in each month's list. This selection is a serio-comic song, featured in "The Follies of 1908." The dialogue between the chorus is alone worth the cost of the Record. Orchestra accompaniment. Music, Nora Bayes-Norworth; words, Jack Norworth; publishers, Jerome H. Remick & Co., New York.

10135 The Model Minstrels — **Edison Minstrels**

A miniature minstrel first part with an opening chorus "Broncho Buster"; jokes by the end men, and the closing chorus, "In the Good Old United States." It is hard to believe that so much can be put on a Standard Edison Record.

10136 Amina — **Edison Concert Band**

Still another fine composition by Paul Lincke, who has won world-wide fame as a writer of music of the better class and of whom much may still be expected. "Amina" is styled an Egyptian serenade, its music being of an Oriental character. Publishers, Jos. W. Stern & Co., New York

Edison Amberol Records

115 Reinzi Overture — **Edison Concert Band**

Reinzi, Richard Wagner's first successful grand opera, has always held a prominent position among his many operatic works. In the overture is found the most significant and interesting themes of the opera, appearing in a most brilliant instrumental garb and with all the grandeur of conception and originality of the famous master. The Amberol Record gives the Concert Band a splendid opportunity to do the selection justice. Publisher, Carl Fischer, New York.

116 It is Enough — **James F. Harrison**

The most popular aria for baritone in the oratorio "Elijah" by Felix Mendelssohn. The text of the aria is taken from the Book of Job, 7th Chapter, 16th verse, and 1st Kings, 19th Chapter, 10th verse. Mendelssohn was born at Hamburg, Feb. 3rd, 1809. He conducted the first performance of "Elijah" at Birmingham, England, August 18th, 1846. At the time of making this Amberol Record the centenary of the birth of Mendelssohn was celebrated by a number of grand concerts, the programs showing some of the best works of this famous composer, including this popular aria from "Elijah." Orchestra accompaniment. Publishers, G. Schirmer, New York.

117 Love and Devotion — **Venetian Instrumental Trio**

One of those quiet, tranquil compositions so well adapted to this combination of instruments—flute, harp and violin. It is delightfully written and charmingly played. A brilliant cadenza for the harp is introduced. Composer, L. A. Drumheller; publishers, Jos. Morris Co., Philadelphia.

118 To the End of the World With You — **Manuel Romain**

A ballad of the better class, similar in style and character to the famous "Love Me and the World is Mine" (our Record No. 9371) and written by the same composers. The air of this selection, combined with unusually well written sentimental verses, ought to make the song quite as popular as "Love Me and the World is Mine." Orchestra accompaniment. Music, Ernest R. Ball; words, Dave Reed, Jr., and George Graff, Jr.; publishers, M. Witmark & Sons, New York.

119 Casting Bread Upon the Waters — **Empire Vaudeville Co.**

A comic vaudeville sketch with the following cast of characters:

Mr. Hiram Jones, Always Dreaming - - - - Edward M. Favor
Mrs. Hiram Jones, Head of the House - - - - Edith Sinclair
Klondyke Pete, A Tramp - - - - - - - - Steve Porter

Mr. Favor and Mr. Porter need no introduction. Miss Sinclair in private life is Mrs. Edward M. Favor. Until Mr. Favor entered the comic opera field he and Mrs. Favor were widely known in vaudeville as Favor and Sinclair. This Record is a new departure and must be heard to be appreciated.

120 S. R. Henry's Barn Dance — **New York Military Band**

Recorded purposely for dancing and the first barn dance on the Amberol Record. The unusual length of the Record makes it especially advantageous for dancing. A dance orchestra, as a rule, does not play a dancing number any longer and sometimes not so long. The music for the dance Record was selected from among the best and most popular barn dances of recent issue. Composer, S. R. Henry; publishers, J. W. Stern & Co., New York.

121 Prize Song—"The Mastersinger" — **Reed Miller**

The "Preislied" (prize song) the famous tenor solo from "Die Meistersinger von Nurnberg" by Richard Wagner, sung in English. In the German opera, it is sung by *Sir Walther von Stolzing* and won for him a place among the mastersingers. It is a song of noble and soaring beauty. Mr. Miller's splendid voice gives it a fine rendition. Orchestra accompaniment.

122 Golden Rod — **Mabel McKinley**

Miss McKinley is one of the most notable additions ever made to the staff of Edison artists. She is a niece of the late President McKinley; a composer of great merit, the possessor of a delightfully sweet soprano voice, a woman of charming personality and a universal favorite on the stage. "Golden Rod" is one of her own compositions. It is dedicated to Vice President Fairbanks. Miss McKinley also wrote "Anona" and other musical successes. "Golden Rod" is a song of the national flower. Its words are patriotic, its musical setting is perfect and Miss McKinley's singing of it is artistic in every sense of the word. Orchestra accompaniment. Publisher, Leo Feist, New York.

123 Awakening of Spring — **American Symphony Orchestra**

Styled a romance for orchestra. A favorite concert number. The composer's idea is to picture musically the coming of spring. The opening theme, soft and low, played by the 'cello, depicts this delightful season of the year still asleep in the clasp of winter. The oboe's

plaintive strains portray the dawn of the approaching day and a fortissimo burst of melody by the entire orchestra heralds the awakening of a glorious springtime. Composer, E. Bach; publisher, Carl Fischer, New York.

124 Jerusalem **Edison Mixed Quartette**

This joyful anthem opens with a tenor solo, followed by the baritone in a solo part; then a beautiful harmonized strain for quartette. After this comes a grand and inspiring melody in which all sing in unison: "Lord, now we meet thee, sing we Hosanna." The subject of the anthem is found in the 21st Chapter of St. Matthew, fifth to tenth verses. Organ accompaniment. Composer, Henry Parker; publisher, G. Schirmer, New York.

125 Good-Bye, Molly Brown **Ada Jones**

A song of the different kind that gives Miss Jones an unusual opportunity to show her cleverness as a dialect singer. It has three verses and three choruses. The latter in turn are sung in cockney English, French and Irish, these dialects being used by the respective suitors for the hand of Molly Brown, from the country. The song is being used in the musical comedy "Mr. Hamlet of Broadway." Orchestra accompaniment. Music, Ben M. Jerome; words, Edward Madden; publishers, The Trebuhs Publishing Co., New York.

126 Nina **Hans Kronold**

A favorite 'cello solo of the popular virtuoso, Hans Kronold. It is played in his usual style and finish and makes another splendid addition to our list of violoncello Records. Piano accompaniment. Composer, Pergolese.

127 Even Bravest Heart **Thomas Chalmers**

The recitative and cavatina sung by *Valentine* (Marguerite's brother) in Act 1, Scene 4, of "Faust," Charles Gounod's best known opera. It is a favorite baritone solo. It is here sung in English, Mr. Chalmer's noble voice meeting every requirement of a perfect rendition. Orchestra accompaniment. Publishers, Oliver Ditson Co., Boston.

128 I Feel Thy Angel Spirit **Miss Chapman and Mr. Harrison**

A fine rendition by soprano and baritone of a high class song. The text is translated from the German, written by the well-known composer, Graben-Hoffmann. The combination of the voices makes it a fine Record. Orchestra accompaniment. Publishers, G. Schirmer, New York.

129 New Creation Two-Step **New York Military Band**

Another fine Record made especially for dancing and selected for the purpose because of its excellent rhythm. The long playing length of the Amberol Record is going to make the Edison Phonograph more desirable than ever for dancing purposes, and it is our intention to put out one or two selections every month for use in this way. Such Records are equally enjoyable to those who do not dance. Composer, Edmund Braham; publisher, Carl Fischer, New York.

130 I'm Awfully Strong for You **Billy Murray and Chorus**

The words of the title are the somewhat unique one used by a sentimental young man to his girl. Mr. Murray sings the selection in a fitting manner, accompanied by a quartette of male voices. Being sung in "The Yankee Prince," George M. Cohan's musical play. Orchestra accompaniment. Music and words, George M. Cohan; publishers, Cohan & Harris Publishing Co., New York.

131 Come Where the Lilies Bloom **Metropolitan Quartette**

A Record of unusual attractiveness, finely sung by a quartette of mixed voices, accompanied by the New York Military Band. It is some time since we have put out a Record with a band accompaniment. "Come Where the Lillies Bloom" is Will L. Thompson's most popular composition. It is an old-time favorite. For years it has been featured in the best singing shows. It is given complete on the Record.

132 Roses Bring Dreams of You Medley **American Symphony Orchestra**

An up-to-date medley introducing "Finnegan's Irish Band," "I Remember You," "Yip-I-Addy-I-Ay," "Roses Bring Dreams of You," and "The Sweetest Gal in Town."

133 Si Perkins' Barn Dance **Ada Jones and Len Spencer**

Not the kind of barn dance now so much in vogue, but a most realistic side-splitting sentimental imitation of an old-fashioned country dance in the barn. The dialogue is by Miss Jones and Mr. Spencer as *Susan* and *Elmer,* the spooney couple, but other special features are introduced. The incidental singing has an orchestra accompaniment.

134 Fair Harvard Waltzes **Maurice Levi and His Band**

A concert waltz composed and played under the personal direction of Mr. Levi. The state of perfect organization to which Mr. Levi has brought his band is at once recognized in this selection, and the many clever and interesting effects brought out show the remarkable control that as a leader he has wpn over his men.

Advance List

New Bohemian, French, German, Italian, Polish and Swedish Selections

THE Records named below will be ready for shipment from Orange between April 1st and 10th. Samples of any or all of them will be shipped March 1st to such Jobbers as place orders for them. None will be shipped without orders. Jobbers' stock orders received by March 20th will be shipped as fast as possible, after April 1st. Care will be taken to make shipment at one time to all Jobbers in the same city. Separate supplements of each list will be shipped with Records to all Jobbers who request a supply. State quantity required of each kind.

10 Bohemian Selections

15876	Proc ta lipa u studánky (Vymetal)	Josef Sládek
15877	Líbati není hřich (Eyslér)	Josef Sládek
15878	Zeleny hájové, Chodsky poched	Josef Sládek
15879	Bud práci cest (slozil J. Scheu)	Josef Sládek
15880	Anka z Hloubětína (Original)	Alois Tichy
15881	U Zvonu (Original)	Alois Tichy
15882	Zahradnik (Original)	Alois Tichy
15883	Na Skvárovně (slozil R. Hanf)	Alois Tichy
15884	Verse Pro zasmání (slozil J. Dosek) (Dueto)	Alois Tichy a Josef Sládek
15885	Sumaři (slozil A. Tichy) (Dueto)	Alois Tichy a Josef Sládek

52 French Selections

17015	Allons, Madelon	M. Mercadier
17148	Selon la saison	M. Mercadier
17229	Venez, ma belle	M. Mercadier
17282	A Bagnelot	M. Mercadier
17396	Quand vous seres vieilles	M. Mercadier
17865	Pas d'Fumerons (Duo Auvergnat)	Mme. Rollini et M. Maréchal
17866	Ninette Ninon (Romance)	M. Mercadier
17869	Quand l'Amour chante (Chansonnette avec Flûte)	M. Maréchal
17871	Bousoir Madame la Lune (Romance)	M. Noriac
17877	La Petite Mariée (Duo du Rossignol)	Mme. Ida Vaudère et M. Ragneau
17879	Bonjour Souzon (Mélodie)	M. Gluck
17881	O ma Napolitaine (Sérénade)	M. Bérard
17883	Tu m'as dit (Valse chantée)	M. Noriac
17884	Caprice de Vauvette (Chansonnette avec solo de Flûte)	Mme. Rollini
17895	Notte Serena (Sérénade)	M. Gluck
17896	La Vie Parisienne (Opérette)	M. Ragneau
17897	Lilas blanc (Idylle Parisienne)	M. Maréchal
17902	Ivresse d'Oiseaux (Bluette)	Mlle. Clery
17903	Les Refrains de la Vie	M. Bérard
17907	La Reine de Chypre (Duo d'Halévy)	MM. Gluck et Ragneau
17908	Les Myrtes sont flétris (Aubade)	M. Soubeyran
17912	Paquita (Valse Espagnole)	M. Bérard
17920	Gavroche Tyrolien (de St. Servan)	Mme. Rollini
17924	Chand de Ballons (de Chaudoir)	M. Bérard
17925	Sérénade à Magali (de Will et Trim)	M. Bérard
17927	Le Crucifix (de Faure) (Duo)	MM. Sardet et Dathane
17930	Valse des Cent Vierges (de Lecocq)	Mme. Marcigny
17939	L'Honneur (de Maquis)	M. Bérard
17942	Ah! si vous voulez d' l'Amour	M. Noriac
17943	Le Clairon (d'Andre)	M. Roland
17946	Chasseur Tyrolien (de St. Servan)	Mme. Rollini
17951	J'ai tant pleuré	M. Bérard
17955	Marche émoustillante	M. Dambrine
17956	Carillon tyrolien	Mme. Rollini
17959	Tu ne m'oublieras pas	M. Sardet
17977	Gaby	M. Bérard
17979	Pompette	Mme. Rollini

17982	Ohe! l'Hôtelierè	M. Bérard
17984	Romance du Jour et de la Nuit	M. Sardet
17985	Le Rédempteur	M. Fréjol
17989	Reine des Reines (de Cazelli)	M. Bérard
17990	Tant pis pour elle (de Christiné)	M. Fréjol
17996	Si j'ai rêvé (de Perrin et Devaux)	M. Bérard
17997	Le fou rire (de Delattre)	Mme. Rollini
18001	Tutta Mia	M. Bérard
18002	Ne vends pas ton coeur (Valse)	M. Sardet
18004	Polka des Camelots	M. Lejal
18013	Coeur de Napolitaine (par Rico)	M. Bérard
18014	Pourquoi baisser les yeux (de Gallini)	M. Sardet
18017	Pour la Republique (de Christine)	M. Fréjol
18018	C'est l'autre (de Maquis)	M. Mercadier
18022	Rends-moi mon coeur (de Palmouries)	M. Bérard

29 German Selections

15723	Märchen und Träume (aus der Revue 'Das muss man seh'n")	Joseph Josephi
15726	Eine Fahrt mit dem Autobus durch die Friedrichstrasse (Original-Humoreske)	Scheely und Barsch
15730	Der kleine Finkenhahn	Max Steidl
15734	Der eigensinnige Heinrich (Couplet)	Frl. Grete Wiedecke
15803	Der Herzen von Berlin (aus der Revue "Das muss man seh'n")	Joseph Josephi
15808	Puppen-Arie aus der Oper "Hoffmann's Erzählungen"	Hedwig Francillo-Kaufmann
15810	Fahr' wohl, du schöner Maientraum (Quartett)	Edison-Quartett
15812	Strömt herbei, ihr Völkerscharen (Rheinlied)	Carl Nebe
15813	Bummelkompagnon (duett aus der Revue "Das muss man seh'n")	Mila Karri und L. Haskel
15817	An deinem Herzen lass mich träumen	Hans Horsten
15818	Gebet, aus der Op. "Toska"	Hedwig Francillo-Kaufmann
15819	Ein fideler Studenten-Commers (Original-Vortrag)	Georg Barsch
15822	Posaunen-Müller (Original-Vortrag)	Gustav Schönwald
15828	Am sonnigen Rhein	Carl Rost
15860	Frülingsfahrt	Dr. Otto Briesemeister
15864	Dudel-Couplet (Original-Vortrag)	Robert Steidl
15865	Drei lustige Fechtbrüder (Terzett)	Emil Justitz, Carl Nebe und Max Steidl
15869	Trinklied (Offenbach) (aus der Oper 'Hoffmann's Erzählungen")	Juan Raventos
15871	Schier dressig Jahre bist du alt (Volkslied)	Carl Nebe
15887	Weibi, Weibi! (Haupt)	Carl Nebe
15891	Horch die alten Eichen rauschen (Quartett)	Edison-Quartett
15895	Immer an der Wand lang (Couplet)	Alfred Walters
15896	Gruss an die Burg (Wagner) (aus "Rheingold")	Theodor Bertram
15897	Schlaraffenland (Walzerlied)	Franziska Krug-Elfgen
15905	Im silbernen Mondlicht (Quartett)	Edison-Quartett
15906	Wenn der Spargel wächst (Couplet)	Alfred Walters
15909	Spiegel-Arie, aus der Oper "Hoffmann's Erzählungen"	Theodor Bertram
15911	Seguidilla (aus der Oper "Carmen") (Bizet)	Rosa Olitzka
15912	Das Bergmanskind	Max Steidl

25 Italian Selections

20556	L'amore e facile—Tarantellucci (R. Falco)	Giego Giannini
20557	Ideale di Tosti	Signorina Emma Grandi
20558	Mocches e arraggiunate (R. Falco)	Diego Giannini
20559	Mia sposa sara' le mia bandiera (A. Rotoli)	Ernest Badini
20560	Sempre a voi fedele (F. Paolo Tosti)	Sig. Scaramella
20561	Il Poveretto—Romanza (G. Verdi)	Ernest Badini
20562	Amor ti vieta, "Fedora" (W. Giordano)	Castiglieni
20563	Se—Melodia di Denza	Ernest Badini
20564	Sognai (Tessari)	Sig. E. De Franceschi
20565	Verrei morir (F. Paolo Tosti)	Sig. E. De Franceschi
20566	Amor te chiedo (C. Gimino)	Sig. Franco
20567	La Stua Sella (P. Mascagni)	Sig. Franco
20568	La Serenata (F. Paolo Tosti)	Sig. Franco
20569	Non Penso a lei (M. Ferrandini)	Sig. Panerai
20570	In riva al mare (Brogi)	Sig. Panerai
20571	A serenate d'omarenare (G. Cambardella)	Diego Giannini
20572	Comme facette Mamneta (Gambardella)	Diego Giannini
20573	Geolosi (Fonoz)	Diego Giannini

20574	Toscanata (Baccini)	Sig. Molinari
20575	E Naturale (Feydeau)	Sig. Molinari
20576	Io Voglio smarti (F. Paolo Tosti)	Sig. E. De Franceschi
20577	Torma (L. Denza)	Sig. E. De Franceschi
20578	Vorrei (F. Paolo Tosti)	Sig. E. De Franceschi
20579	Malia (F. Paolo Tosti)	Sig. Gabardo
20580	Serenata Mediovale (P. Mario Costa)	Sig. R. Tamenti

8 Polish Selections

15831	"Eros i Psyche." Arja Blednego rycerza	Jan Sztern
15832	Arja z op "Halka" (Moniuszko)	Helena Zboinska
15833	Romans do gwiazdy (Wagnera)	Dr. Zawilowski
15834	Krakowiaczek (Moniusko)	Ignacy Dygas
15835	Cichá smierci piesn, Galla	Dr. Zawilowski
15836	Mazurek ludowy	Wincenty Rapacki
15837	Prymadonna w zastawie, walc	Jan Popowski
15838	Stach (Noskowskiego)	Dr. Zawilowski

18 Swedish Selections

20516	Bond-tur	Comisk Sång	Herr Bondesson
20517	Hur min madam ska se ut	Comisk Sång	Herr Bondesson
20518	Frieriet i myrstacken	Comisk Sång	Herr Bondesson
20519	Ett hår af hin	Comisk Sång	Herr Bondesson
20520	J. Rosenlund Gåmlåt Svensk Bondvisa	Sang ut an Accompagnement	Fru Dr. Blumenthal
20521	De tre sjomannen	Orkester och Sang	Herr C. Barcklind
20522	Aptitkuplett	Soubrett	Frk. Leijmann
20523	Ballad	Sopran	Fru Mally Högberg
20524	Prastens sugga	Talande	Hrr Nergards-Lasse (Pseudonym)
20525	Karleksfunderinga	Comisk Sång	Herr Norce
20526	Hur ska' kvinnfolk tas	Drag Spel och Sang	Herr C. Barcklind
20527	Liten Aslog	Sopran	Frk. Larsen
20528	Hela klabbet	Comisk Sång	Herr Textorius
20529	Bergspredikan	Tenor	Herr Nyblom
20530	Stretta ur Troubadour	Tenor	Herr Nyblom
20531	Visa ur Värmländingarne	Mezzo-Sopran	Fru Hellström-Osear
20532	Portervisa	Bas	Herr Sjöberg
20533	Kosackvisa	Bas	Herr Sjöberg

Owns 3020 Different Edison Records

The Milner Musical Co., of Cincinnati, send the following letter recently received by them from Charles Wendel, a retail customer in their city:

After taking stock of my Records, which has taken about six years to collect, I have on hand three thousand and twenty, of which I could not tell you which I like the best, as very often I play the old ones and feel I could not part with one of them. This includes all operas and grand operas—all Edison Records. I have the largest size Edison Triumph Phonograph, which I bought three years ago, as my first machine was a small graphophone, and my second a Home. This last machine has always done perfect work and has never cost me one cent for repairs. My brass horn is about four feet long, which throws the sound for over a square, and if the time comes and you have anything superior to my machine I will only be too glad if you will let me know to purchase same.

The Invaluable Talking Machine

The talking machine is rapidly coming to the front as a medium for solving various troubles of man. An Albany, N. Y., man recently went into a local talking machine store and ordered a Record to repeat the words "He's not here," and nothing more. He explained his unique order by stating that one of his clerks had been married only a short time before and his bride insisted upon calling him on the 'phone numerous times during the day, usually at the busiest hours.

On each occasion she had to be told repeatedly that her husband was not in, and as the merchant got tired of her continual 'phoning and did not care to fire the man owing to his ability, he decided upon the talking machine record to do the work.—*Talking Machine World.*

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.
ARK., Fort Smith—R. C. Bollinger.
CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Kohler & Chase, Inc.
COLO., Denver—Denver Dry Goods Co.
Hext Music Co.
CONN., New Haven—Pardee-Ellenberger Co.
D. C., Washington—E. F. Droop & Sons Co.
GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
IDAHO, Boise—Eiler's Piano House.
ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.
IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.
IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
KY., Louisville—Montenegro-Riehm Music Co.
LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.
MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.
MD., Baltimore—E. F. Droop & Sons Co.
MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.
MICH., Detroit—American Phono. Co.
Grinnell Bros.
MINN., Minneapolis—Thomas C. Hough.
Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
Minnesota Phonograph Co.
MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Conroy Piano Co.
Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
MONT., Helena—Frank Buser.
NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.
N. H., Manchester—John B. Varick Co.
N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co.
John Sykes.
N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Regina Co.
Siegel-Cooper Co.
John Wanamaker.
Alfred Weiss.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.
OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
OREGON, Portland—Graves Music Co.
OKLA., Oklahoma City—Smith's Phono. Co.
PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Musical Echo Co.
Penn Phonograph Co.
John Wanamaker.
Western Talking Mach. Co.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
R. I., Providence—J. A. Foster Co.
Household Furniture Co.
J. Samuels & Bro.
TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.
TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Texas Piano & Phono. Co.
San Antonio—H. C. Rees Optical Co.
UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.
VT., Burlington—American Phono. Co.
VA., Richmond—C. B. Haynes & Co.
WASH., Seattle—Bruce & Brown Co., Inc.
D. S. Johnston Co.
Spokane—Spokane Phonograph Co.
WIS., Milwaukee—Lawrence McGreal.
CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co.
Winnipeg—R. S. Williams & Sons Co., Ltd.

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

I.C.S. LANGUAGE SYSTEM
WITH
Thomas A. Edison
PHONOGRAPH

There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII April, 1909 No. 4

THE ROOSTER DOES THE CROWING

SHORT SERMONS FROM FAMILIAR TEXTS

The EDISON PHONOGRAPH MONTHLY

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All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J

Vol. VII. APRIL, 1909 No. 4

Short Sermons
from Familiar Texts

TEXT:

The rooster does the crowing, but it's the hen that meets the demand for eggs.

MAKING a noise about your business is one thing and a commendable thing, but just making a noise isn't going to put Edison Phonographs into homes where there are none, or Records into homes where Phonographs have gone.

We are advertising Edison Phonographs and Edison Records throughout the length and breadth of the land. There is probably not one man, woman or child in this whole country, who can read, who has not read about Edison Phonographs and Records in some publication at some time or other.

But our work in this direction is never done. It isn't enough to bring the Phonograph to the attention of everybody. We must talk about it month after month; we must continually present it from every point of view; we must urge investigation, comparison with other instruments and win the people over to it by every means within the scope of publicity.

This we are doing, liberally, thoroughly and, we believe, intelligently.

But—

You are the hen.

Your store must meet the demand we are creating.

Unless your store is inviting; unless your stock is complete; unless your enthusiasm is kept at a high pitch; unless your demonstations are well conducted and unless you are doing everything in your power to make sales and make satisfied customers, you are not getting full benefit from our advertising and we are not getting all of the co-operation which our efforts in your behalf deserve.

We promise nothing that you cannot deliver. We claim nothing that anyone can contradict. We ask nothing except that you make all of the money you can out of our goods and our efforts.

This requires effort on your part, but it is effort that brings in fitting returns.

Lets get a little closer together on this.

Don't Let Up

There is no disguising the fact that business conditions are not what they ought to be, especially in the East. It would be foolish for us to attempt to tell Dealers that conditions in their territories are only imaginary and that they could do just as much or more business if they tried. They know and we know that business is below normal. At the same time, too many Dealers are unconsciously influenced by adverse conditions and "lay down" to a much greater extent than the conditions really justify. Thousands of men are out of employment and many other thousands are working on reduced time or at lower wages. The total number of such men, however, is small as compared with the number that are doing as well to-day as they have ever done. To every man who is idle or only partly employed, there are perhaps ten who have not been affected in any way by business conditions of the past eighteen months. These men are earning as much money and are spending as much. There is no more reason why they cannot buy Phonographs and Records to-day than there was two years ago.

Only a comparatively small percentage of them own talking machines and they are as good material as ever for Dealers to work upon. If Dealers would look over their territory, make up a list of people who are as prosperous as ever, they would find in such a list material for an excellent business. There isn't a Dealer handling Edison goods to-day who couldn't, if he tried, make up a list of from fifty to two hundred or more individuals who do not have Phonographs, but who are going to be able to buy them.

With such a list, a Dealer ought to be able to get a certain percentage of them to have Phonographs put in their homes on trial, if sales could not be made in a more direct way. In many other ways effective work may be done in selling goods. The special point is that human nature is too apt to give up easily under adverse conditions and efforts are relaxed to a much greater extent than the conditions really warrant.

Give this a little thought, Mr. Dealer, and see whether there is not some truth in it. Look over your field and ask yourself if you are doing all that you might do to bring business back to the point so greatly desired by the entire country.

Ask some useful question in the Mechanical Department. There must be some things you want to know more about—our replies will interest your fellow Dealers.

Sell the Cut Outs

On another page Dealers will find a list of 300 Domestic Records that we intend dropping from our Record Catalogue to be issued on August 1st. As may be seen by inspection, the list is made up almost entirely of desirable and good selling selections. They are Records we would not think of dropping if we based such action upon their sales. They are selling in the aggregate nearly 400,000 Records a year, and in dropping them we deprive the trade and ourselves of that much business. We are dropping them solely because the trade has demanded that the total Records in our catalogue be materially reduced.

It has been urged that we ought to keep the total as near 1,500 as possible. Dropping 300 will still not reduce the total to 1,500, but it is expected eventually to keep the catalogue at approximately that number. If we continue to issue 20 Standard and 20 Amberol selections to and including August and drop 300 on August 1st, our catalogue will then contain 1,469 Standard selections and 194 Amberol. This is but little in excess of the desired 1,500 and later cut-outs will reduce the list.

Between now and August 1st Dealers will have four months in which to dispose of all stocks of these Records they may have on hand, and they ought to dispose of them so that there will be no necessity of returning any to the factory in exchange for other selections.

There are several reasons why Dealers ought to do this. In the first place, our loss is heavy enough in dropping numbers from the catalogues without being asked to take back those in the hands of Dealers and exchange other Records for them.

In the second place, they are, in most cases, Records that the public would be glad to buy if it had any idea that after August 1st they could not be had. Then, the cost to a Dealer in paying express or freight charges on returned Records is an added expense, to say nothing of the trouble of packing, making out the necessary papers, placing orders for new Records, etc.

There is scarcely a Dealer who cannot dispose of his stock if he will make an effort to do so. Many Jobbers and Dealers adopt a plan of marking the cut-out Records in a way to identify them and they instruct their salesmen to play one or more of them whenever a customer is making up a selection. We would suggest that all Dealers handle the matter in the same way. There is no imposition in selling

these selections to customers, for they are in every way as good as any that will be retained in the catalogues. We would especially urge Dealers not to take the cut-out Records out of their stock and put them away. Let them stand on the shelves, properly marked, so that salesmen can pick them out, and make even a greater effort to sell them if they were not to be cut out. Under no circumstances will they be taken back at the factory until after the new catalogues dated August 1st have been in general circulation. This would mean not earlier than September 1st, and may possibly be later.

In issuing this cut-out list of 300 selections, we aim to accommodate Jobbers and Dealers. The least the Jobbers and Dealers can do is to make every effort possible to sell their stocks of them instead of returning to us. This is the kind of co-operation that we feel we are entitled to from the trade.

As Many Dealers as Ever

No policies ever adopted by the National Phonograph Company have been such a complete success as those prohibiting Edison Dealers from selling other cylinder goods and guaranteeing them protection from indiscriminate competition in their respective cities and towns. The policy of limiting Edison Dealers to one cylinder line required all Dealers to sign an addenda to our Dealers' Agreement. The work of getting this addenda signed was begun with some uncertainty as to the outcome. We naturally expected more or less objection on the part of certain Dealers to our new policy. We felt uncertain as to what percentage would prefer to handle other cylinder goods. To our great surprise, however, 90 per cent. of the total signed without delay or objections. On the contrary, most of them expressed their warmest approval of the new plan. Of the remaining 10 per cent., a few objected and decided to drop our goods. Most of the remainder were either out of business or so near out that they decided to drop talking machines entirely. A small number of cases are still being investigated. The result, however, of the six months that have elapsed since this work was begun is that we to-day have practically the same number of Dealers as we had up to October 1st, for the number of new firms that have taken up the line have offset the losses from other causes. We are really much better off than we were six months ago, for we now know that the Dealers we have on our books are real, live, active and progressive people. They make up an army of Dealers that will, when business gets back to normal conditions, do a business in Edison goods that will put all past achievements in the shade. On the whole, we are greatly pleased with the success of the new policy.

Second-Hand Machines

The number of applications made by Jobbers and Dealers for licenses to sell second-hand machines at special prices is surprisingly small. This shows that the number of such machines in the hands of the trade is hardly worth considering. It also shows that out of nearly 1,500,000 Phonographs that have been placed on the market in the past thirteen years, a very small proportion of them are inactive. The small number of applications shows that, after all, there was not much real need for second-hand licenses. The adoption of the plan, however, will give the trade the fullest opportunity to dispose of any machines it may have on hand.

Jobbers and Dealers should not overlook the fact that they are especially prohibited from advertising second-hand machines, either with or without a price; are prohibited from exhibiting them in show windows or in stores, placarded with the reduced price, and cannot do any other act that will give the impression that they are selling Edison goods at bargain prices. The purpose of the special license is merely to give the trade formal permission to sell at second-hand Edison Phonographs at less than list prices. It is an act of courtesy and accommodation on our part and no Dealer will be permitted to take improper advantage of it.

Notice to Dealers Contemplating Change of Location

The attention of Edison Dealers is called to the necessity for communicating with the Agreement Department before making any change in the location of stores. Under the new policy of limiting the number of Dealers we desire to avoid having Dealers locate too close to each other, particularly in the larger cities. When an existing Dealer desires to change his location we take into consideration the proximity of other Dealers before giving consent to the change, and if we find that the proposed store is too close to an existing Dealer, the request is refused. The same rule is applied to the establishment of new Dealers. We therefore suggest to Dealers that where they contemplate changing their location, they first communicate with the Agreement Department before completing arrangements for a new location.

Record Shipment Schedule

Advantage was taken by several Jobbers of the error made in printing the Dealers' Order Blanks for March Records to make shipments to Dealers on February 23rd, instead of February 24th. That this date was an error must have been obvious to all such Jobbers and there was no justification for their course in shipping Records ahead of the regular day. Some time ago a circular letter was issued by our Sales Department giving the shipping and selling dates until January, 1910. A copy of this was sent to every Jobber and Dealer and it was published in the PHONOGRAPH MONTHLY. This schedule must be absolutely followed by the trade and no excuse will be accepted for violations of it. When Jobbers take advantage of an error such as occurred in the March list, they do an injustice to other Jobbers who recognize the error and live up to the prescribed schedule. A rule for Jobbers to adopt is never to make shipments before the 24th of the month, unless that date falls on Sunday or a holiday, when shipments may be made the day preceding. This plan is so simple that no one can be excused for not following it.

Printed Matter

A new slip, small envelope size, advertising the Edison Amberol Records, is now being shipped to Jobbers. It is attractively printed on two sides in orange and black ink, and bears Form 1490. Place an order with your Jobber for a supply, but if he doesn't fill it immediately, remember that shipments are just now being made, and in all probability his allotment has not been received.

With the April Monthly printed matter to Jobbers we included a hanger 9½ x 14 inches in size, calling particular attention to the Edison Records by Maurice Levi and His Band. If you ordered April Records, one of these hangers should have been included with the shipment. With the May printed matter it is our intention to include a hanger of about the same size referring to Amberol Record No. 122, "Golden Rod," by Mabel McKinley. These display forms will be a regular addition in future to the hangers now being supplied and Dealers should arrange to get one copy of each. We justly feel proud of the prominent artists we are adding these days to our already famous list. The issuance of these posters is one of the many methods of telling the public about them, our idea being to select for special consideration the one artist, combination of artists or selection of usual interest to Phonograph owners.

Show It in Homes

After all, nothing is more successful in selling Edison Phonographs and Records than demonstrating the goods. A Dealer may have an attractive show window, may have a splendidly fitted up stock, may have courteous salesmen, may do considerable advertising, may have up-to-date mailing lists, but none of these will be so effective as to show the machines and play Records for possible customers. This kind of work, too, is most successful when done in the houses of prospective customers. A possible buyer may hear a Phonograph in a well-equipped and comfortable demonstration room, but the impression made upon him can never be so good as if he hears the machine in his own home, where he can be permitted not only to hear it, but be shown how easy it is to operate it himself. We cannot point out too strongly the desirability of making sales in this way. Dealers should make every effort to get the consent of possible buyers to make a demonstration in their own homes. Once the consent is gained, take the machines to such homes, together with a carefully selected assortment of Records, selected with some reference to the tastes of the individuals, if their tastes can be learned in advance. Play some of the Records, show the individuals how to operate the machine and leave the whole outfit with them for a day or two. In only a small percentage of cases do the outfits ever go back to the store. This plan is by no means new, for many Dealers, even in small places, are doing a splendid business by following it. It is one of the greatest factors in the success of the mail order people, and it should be successful with every Dealer who adopts it and follows it up in the right way.

President Taft Records

Now that Mr. Taft is actually President of the United States, have you replenished your stock of the Edison Records made by him, and are you making the effort to induce your customers to buy these Records that their importance justifies? Mr. Taft is going to be one of the best loved Presidents the country has had, and Edison Records made by him are going to possess a continually increasing interest as time passes. It is the duty, therefore, of every one who hopes to make a success of the Edison business to carry an adequate stock of these Records and make every reasonable effort to interest Phonograph owners in them.

Selling the Goods

An Edison Phonograph customer is a good find.

Good, not only because a sale means a profit, but also because a Phonograph in a home will sell more Phonographs than a Phonograph in your store.

You can start a Phonograph playing through your window and draw a crowd. Your customer can start one in his home and create a desire for one on the part of all who are present.

It is the same way with Edison Records. Their appeal is stronger when played in a home.

There, both the Phonograph and the Records are in their proper setting. There they demonstrate all that you claim—entertainment in the home; entertainment for guests; entertainment for all.

You talk this home entertainment idea, of course, and you should. We talk it in our advertising. The home of one customer proves its value to others, verifies our claims and sales multiply.

Hence the importance of a satified customer. Hence the importance of keeping close tab on instruments that you sell. Hence, also, the wisdom of keeping Phonograph owners well informed as to the new Records so that they and their friends (who are your future customers) will retain their interest and keep up their enthusiasm.

Play Up the Talent

Notice the Edison Phonograph advertising in the April magazines.

We are using additional space in many of them to feature the Edison stars who are contributing their talents towards making the Phonograph more desirable.

This is but a beginning. Next month other well-known artists will be brought to the attention of your trade.

This is sure to stimulate a demand for Records. You should make the most of it.

You have doubtlessly received the Maurice Levi hanger.

Did you display it prominently? Did you play the Levi Record for the benefit of the passers by?

Did you do any local newspaper advertising so that those who learned from our advertising that Levi and Romain were represented in the Edison Records for April, learned also that you had them for sale?

That is the only way to get the benefit you should from our advertising.

Other artists will be featured in our May magazine advertising. A new hanger will be sent you for your windows.

We hope you will co-operate with us in making this special talent campaign a big success.

Two Dealers

Out in Wisconsin there is a small town of 1900 inhabitants where we have a first-class aggressive Dealer. One of our salesmen called on him recently and found—

That he had a mailing list of Phonograph owners.

That he understood thoroughly the repair of Edison machines.

That he sold machines on the installment plan.

That he advertised regularly and intelligently in local newspapers.

That he printed and distributed circulars to prospective purchasers.

That he carried a good stock of Standard and all the Amberol records.

And last of all that he had sold twenty-nine outfits since Christmas and had six more on order.

In the same county in a town of 3,000 inhabitants there is a dealer upon whom our salesman called the same day. This dealer—

Does not have a mailing list.

Does not thoroughly understand repairing.

Does not sell on installments.

Does not advertise regularly in any way.

Does not carry even a fair stock of Standard and none of the Amberol records—

And says that the Phonograph Business is a failure.

The reason is obvious—one dealer is in the business for all it's worth; the other doesn't care to work for even a reasonable return from his investment.

Enough has already been written in this publication about conditions as they exist in some localities. The above, however, are *facts*—not theories.

Take just a moment and classify yourself. Are you one of the "hustlers?"

The Edison Record Making Talent

Every Edison Record is an argument for the Phonograph. Each month a great array of famous artists is represented.

It is one thing to secure such talent; it is another thing to get from that talent Records that do them justice.

This is done in every Edison Record.

Have you noticed the artists who are contributing to your selling possibilities?

Have you brought them to the attention of your customers?

Are you equipped to meet every call for Edison Records?

Keep up your stock and your enthusiasm.

Only the Edison Phonograph Plays Amberol Records

Amberol Records are a new Edison Phonograph feature. No other instrument can play them and no other instrument offers a feature which means so much to your trade.

A Record that plays twice as long as a standard Edison Record at a trifle additional cost is a great selling point for the Ponograph as well as for the Records.

Are you stocked with Amberol Records? Are you getting the new Amberols as they come out each month?

Are you demonstrating them and putting back of them the interest and enthusiasm they warrant?

If not, you are letting a big opportunity slip by. The time to make the most of a good thing is while it is new.

That Home Record-Making Feature

Here's just one question for the thoughtful consideration of all Dealers. Have you fully realized the possibilities of doing an unusual business in recording horns and blank Records, now that the list price of the former has been reduced to $2.00? Remember, that amateur records cannot be made on any other type of machine. There's a strong talking point.

Still after Price Cutters

Judge Reed, of the United States Circuit for the Northern District of Iowa, in the Central Division, has recently handed down a memorandum opinion overruling the demurrer of the defendants to the amended bill of complaint in the case of New Jersey Patent Company and National Phonograph Company vs. Edward H. Martin, Fred N. Martin, M. M. Martin, Martin Telephone Company and R. S. Sterling. This suit was originally brought against Edward H. Martin alone, and he endeavored to hide behind the other parties who were afterward made defendants, his principal reliance being upon the contention that the Martin Telephone Company was responsible for the cut price sales which took place at Webster City, Iowa. To meet this contention the bill was amended to add the various additional defendants, and thereupon a demurrer was filed. A copy of Judge Reed's decision overruling the demurrer is printed below.

UNITED STATES CIRCUIT COURT, NORTHERN DISTRICT OF IOWA—CENTRAL DIVISION.

NEW JERSEY PATENT CO. ET AL., *Complainant* *vs.* E. H. MARTIN ET AL., *Defendants*	No. 171. Equity. Memorandum.

In demurrer to the bill of complaint as amended.

FRANK L. DYER and KELLEHER & O'CONNOR, for complainants.

WESLEY MARTIN, for defendants.

REED, District Judge.

The demurrer is for want of equity in the bill, and also challenges the jurisdiction of this court upon the ground that the bill is founded upon an alleged breach by the defendants of the contract entered into by them with the complaints for the sale of their phonograph records, and that the amount of damages sustained by complainants because of such breach is not stated or shown. But the original bill, as well as the amendment thereto, alleges that after the contract between complainants and defendants had been terminated, the defendants obtained from some source unknown to complainants large numbers of defendants' patented devices and sold them in this district without right or authority from the complainants or any of their authorized agents, and in infringement of their patent. This shows an infringement by defendants of complainant's letters patent after the termination of the contract, and is sufficient to confer upon this court jurisdiction of the suit under the patent laws of the United States to enjoin such infringement and for an accounting, regardless of the amount involved.

Whether or not a sale by defendants of the patented articles which they procured under the contract with complainants, but sold in violation of its terms, would at once terminate the contract, and at the same time be an infringement of complainants' patent, as maintained by complainants and denied by defendants in argument, need not now be determined, for the bill and amendment plainly allege that after the contract had been terminated, and defendants no longer had any rights thereunder, they procured the patented articles from some unauthorized source, and sold them in this district in violation of complainants' rights and in infringement of the letters patent. The demurrer is therefore overruled, and defendants may answer the bill as amended by the March rules, if they shall so elect.

It is ordered accordingly.

A. J. VAN DUZEE, *Clerk.*

Filed February 3, 1909.

A suit was recently brought by the National Phonograph Company against Joseph G. Williams, who was an authorized retail dealer at Worcester, Mass. This dealer, desiring to close out his stock of Edison Records, began advertising to sell them at cut rates, and after we had warned him to desist we found it necessary to bring an infringement suit and apply for an injunction to restrain the selling of these goods at less than the list prices. Such an injunction was granted and we print herewith a copy of the same.

UNITED STATES OF AMERICA.

MASSACHUSETTS DISTRICT, ss.

The President of the United States of America,

To JOSEPH G. WILLIAMS, a citizen of the State of Massachusetts and an inhabitant and resident of the District of Massachusetts, and having a regular and established place of business at Worcester, in the County of Worcester and State and District of Massachusetts, Your Agents and Servants, Greeting:

WHEREAS, The New Jersey Patent Company and the National Phonograph Company, corporations created, organized and existing under and by virtue of the laws of the State of New Jersey, and having their principal offices at West Orange, County of Essex, in said State, and both citizens of the State of New Jersey, have exhibited their bill of complaint before the Justices of our Circuit Court of the United States, for the First Circuit, begun and holden at Boston, within and for the District of Massachusetts, on the last Tuesday of February, 1908, against you, the said Joseph G. Williams, praying to be relieved touching the matters therein complained of; and

WHEREAS, By an order of said Court made on the first day of October, A. D., 1908, it was ordered that a writ of injunction issue under the seal of the said Court to restrain you, and each of you, from doing all the matters and things, from the doing of which you are prayed to be restrained in said Bill, according in full with the prayer of said bill.

We, therefore, in consideration thereof, ENJOIN AND COMMAND you, each and every of you, that from and immediately after the receipt and notice of this Writ, by you, or any of you, you shall not sell, or offer for sale, or advertise for sale, the so-called Edison Records, or directly or indirectly make, use or sell, or cause to be made, used or sold, any apparatus, article, or device embodying the construction or operating in accordance with the invention and improvement set forth in the claims of the Letters Patent No. 782,375, without the license of the complainants, New Jersey Patent Company and National Phonograph Company, or infringe upon, or violate the said Letters Patent, or the rights of the Complainant thereunder, in any way whatsoever.

Whereof you are not to fail, on pain of $10,000, to be levied on your and each of your goods, chattels, lands and tenements, to our use.

WITNESS the Honorable MELVILLE W. FULLER, Chief Justice of the United States, at Boston, this first day of October, in the year of our Lord, one thousand, nine hundred and eight.

(Signed) ALEXANDER H. TROWBRIDGE, Clerk.

By L. C. TUCKER, Deputy Clerk.

One of the most recent instances of price-cutting of Edison Records occurred at Dover, New Hampshire, these goods being offered for sale by Harry C. Hopkins, doing business under the name and style of H. C. Hopkins & Company. Mr. Hopkins conducts a sort of dry goods or department store, but acquired in some way a stock of Edison Records and sold them at cut prices. Suit was promptly brought and an application made for a restraining order, which was granted by the Federal Court. This order reads as follows, and is dated March 4, 1909:

CIRCUIT COURT OF THE UNITED STATES.

District of New Hampshire.

No. NEW JERSEY PATENT COMPANY and NATIONAL PHONOGRAPH COMPANY, *Plaintiffs,* *vs.* HARRY C. HOPKINS, doing business under the name and style of H. C. HOPKINS & COMPANY, *Defendant.*	Letters Patent In Equity. Nos. 782,375 and 880,707

RESTRAINING ORDER.

On reading the Bill of Complaint herein and the motion of the Plaintiffs for a temporary restraining order, the affidavits of Albert C. Ireton, Jonas W. Aylsworth and William Quinby, in support of said motion, it is by this court, this 4th day of March, 1909, ordered that upon the complainants filing a bond in the sum of $500, the said Defendant, Harry C. Hopkins, and his agents, attorneys, servants and workmen, pending the decision of this court on the motion for a preliminary injunction heretofore filed and upon which a subpoena has duly issued requiring the said defendant to show cause against the said motion, be temporarily restrained and enjoined from directly or indirectly using, or causing to be used, or selling, or offering for sale, or causing to be sold, apparatus, articles, or devices embodying the inventions and improvements set forth in said Letters Patent Nos. 782,375 and 880,707, and from infringing upon or violating the said Letters Patent in any way whatsoever, and from moving, secreting, or otherwise disposing of, or intermeddling with any Compositions for Making Duplicate Phonograph Records, or Phonograph Records, covered by said Letters Patent and now in his possession. This order to be subject to modification upon hearing upon 24 hours' notice. Otherwise, hearing at Portsmouth on March 16, 1909, at 11 A. M., E. A.

By the Court.

BURNS P. HODGMAN, Clerk.

A Good Idea

The W. G. Walz Company, Edison Jobbers at El Paso, Texas, have had a rubber stamp made reading as follows:

"Be Sure to Read
The EDISON PHONOGRAPH MONTHLY Every Month."

With this they stamp all letters going to Dealers. This strikes us as an original and excellent plan. We will be glad to have the assistance of all Jobbers in inducing Dealers to read each issue of the PHONOGRAPH MONTHLY and keep a complete file of it for constant reference. The PHONOGRAPH MONTHLY contains many things of interest and value to the trade and it is a duty that every Dealer owes to himself to read it, so as to be fully informed as to what is being done here for his benefit. For reference purposes only, it is invaluable. Many Dealers would have been spared considerable trouble in connection with the last exchange proposition if they had kept a file of the PHONOGRAPH MONTHLY and been able to look back over its issues to learn what Records had been cut from the catalogues.

Ask your Jobber for Levi and McKinley show cards.

The Other 13,000

What they are doing and what they want to know about.

Roy E. Bertholf, Cherokee, Kansas—I have for some time now made it a practice to read the PHONOGRAPH MONTHLY as soon as received. I desire to relate, for benefit of some, two of my little experiences. As soon as the Amberol Records and Attachments came out, I thought they would be winners, so ordered some attachments, one Home Combination Phonograph, and one each of the fifty records. They had just been in stock a few days when a railroad conductor came in the store Sunday A. M. When asked if he desired anything, said: "I noticed advertisements in the *Post* that Edison has out a new 4-minute record, and new machines. I suppose they are too new for you to have any, but I have desired to purchase a Phonograph, but have been waiting till they had a longer record." Well, I forgot it was Sunday. I told him, "You bet I have them, come right back and hear them." He said he didn't care to purchase now, but I insisted he listen to a few sacred pieces. It was 10 A. M. when he came in; he left the store at noon, with a Home Combination Phonograph, two dozen Amberol records, and I had his check in full payment. He has not purchased a single two-minute record as yet, but purchases Amberols every month. I scored a sale by having the New Goods Early.

Another little incident. I sold last Summer a farmer living eighteen miles from here, but close to Parsons, Kan. He had sent a list of records he desired, selected from a Mail Order House Catalogue, to a dealer in Parsons, one at Pittsburg, and one to me, asking we report by early mail how many of the list (48) we had. The others only had about half, I had all but one. I carry the full catalogue, and it pays, though this town is less than 2,000. The result was, he took the train at McCune, twelve miles from here, and came over to see me. I sold a Home and forty-eight records, cash. About the first of February, I received a letter from him in reply to the announcement I had sent him of the Amberols and attachments, asking "if he would meet me at the morning train, would I come over, bring some records and attachments, and remain over night with him. He would drive me in next day to catch early morning train, and he would invite in some neighbors. Perhaps I might sell some other machines. Anyway he would purchase attachment and some Amberols." You bet I wrote I would come, for him to let me know the day. Meantime I just figured I would perhaps make a sale, so I packed up a Home (I sell nothing but Homes, have sold three Triumphs and two Standards outside of Homes); a suitcase full of Standards, and another suitcase of Amberols, and attachment, and went over. He met me, drove me seven miles to his home, had a fine country dinner, made over his machine that afternoon, played some Amberols. He got busy at the rural 'phone, called all his neighbors, and invited them over. Twenty-five arrived at about 7 P. M. and I played Records for six hours. I sold a Home and $16.50 worth of Records to one visitor and got the cash, and have several prospects, and invitations to return any time. I consider that a good night's work. It gave me an idea, and when good roads come, I am going to fit up my automobile touring car to hold machines and Records, and work all the surrounding country.

J. A. Huber, Ft. Atkinson, Ia.—Why don't you have more German and Bohemian Records made in this country? Those new ones made in Europe don't go with my trade. Good old common songs or plainer comics is what we want.

[It is not feasible to answer questions like these with any degree of satisfaction to the inquirer or ourselves. If the demand for German and Bohemian Records was larger, we might be encouraged to do much more in the way of putting out new lists, and if we found that the demand was for Records made in this country, rather than in the countries themselves by native artists, we would make more of them here. The demand, however, is limited at the best, and it is by no means certain that Records made in this country would be more satisfactory than those made abroad. We might say in this connection that we are contemplating in the near future putting at the command of the entire trade all of the Records that have been made and are being sold in Germany. Our present list of such German Records contain many humorous selections and you may be able to find many Records among them that will suit your trade. It is not likely, however, that we will be able to make any definite announcement about these German Records before May 15th or June 1st.]

John Henry Lynch, Edwardsville, Ill.—What can I do to stimulate the interest of my customers having from 100 Records up, who say they have grown tired of their machines and will buy no more Records, or at most only an occasional one? How, besides playing Amberol Records, is best to go about persuading a customer they need a 4-minute attachment?

[It is rather difficult to revive the interest of a man who states that he has grown tired of his machine. If a man lacks the necessary interest to buy new Records, it is not easy to induce him to buy. Possibly by getting him to come to your store and hear the new Records from time to time, he may find them so interesting that he will want to buy a few Records each month. Do not give him up, but send him lists of the new Records, and whenever opportunity offers point out to him that without new music interest is lost in all kinds of musical instruments. Individual performers on a piano would soon tire of the instrument if they did not play new selections from time to time. The same is true of the violin or any other similar instrument. If a man has only a collection of one hundred Records and plays them over and over, he can hardly fail to lose interest in playing the machine. Induce him to come to your store. If a Record comes in which you think will please him, drop him a line giving the title and tell him he ought to come in and hear it.

There is really no better way to induce the owner of a Phonograph to add an Amberol Attachment to his machine than to show him how easy he can play first one Record and then another by having an attachment applied and get him to hear some of the Amberol Records. You might write letters, advertise in newspapers and do other kinds of publicity work, but you would hardly succeed in persuading him without a demonstration both of the machine and Records.]

Geo. J. Ellett, Kaministikwia, Ontario.—I am just through reading the PHONOGRAPH MONTHLY, which I usually do same day as received, if I can anyhow do so, if not I always read it first chance I get, and am sure I benefit by so doing. Am specially interested in the news and advice of my fellow Dealers. I think that my case may probably convince some of what can be done in the Edison business. But maybe I am only one of many. I became an Edison Dealer some eighteen months ago, and started with the smallest stock, two Phonographs and 100 Records. The town I am running my store in is small, population about 100. I have general store and postoffice. Well, I did not make a sale for some time, but eventually I sold a Standard. Two days later another, and have up to date disposed of twenty-five machines—Gem, Standard and Home—and I think I may say thousands of Records, and my business is gradually improving. I am trying to put an Edison in every section house along our division, and I guess I will, although some of them have other machines. To show the superiority of the Edison machines I give the following instance: An operator near by had a —— machine. He came into the store one day. I took the opportunity of playing him a few Records and then casually mentioned that I understood he had a ——. He said he had a good one, but admitted that our machines were O. K. The third time he came into my store he had sold his, and bought from me an Edison Standard, remarking that "he thought he had the best machine going, but the first Record I played him made him want an Edison." Now if I can sell so many Phonographs in such a small town, what can a Dealer do in a large town? Well, I hope to try in a few months and see what luck I may have. I keep three Phonographs in stock, Gem, Standard and Home, one combination type and 500 to 600 Records, Record Cabinets, Carrying Cases and some Edison repair parts, Recorders and Reproducers, blank Records, etc.

Louis R. Murray, Ogdensburg, N. Y.—On the occasions of Lincoln's and Washington's Birthdays I issued to the various schools throughout this city as many badges (same as sample enclosed) as the teachers could distribute to the pupils to good advantage. The pupils wore them at the exercises in honor of the memory of the patriots, and afterwards took them home as souvenirs. As this was an original advertising idea in this locality, you can make up your mind that it was effective. The children wearing these on the streets and at other places soon created much curiosity, and now when most any one sees one of these badges he immediately remembers my store.

My business is slowly but surely building *up*, and when it does reach a more paying plane it will satisfy me to realize that it was honestly elevated and thoroughly in accord with your contract and intentions, despite the fact that I often lose a customer for refusing to violate my contract even in the smallest detail. Why, last week no less than five customers were put out because of my refusing to make exchanges which possibly I could have done to the letter of the contract, but not to the spirit. The consequences are they do not trade with me now. But it makes no difference to me. I am positively opposed to exchanges in any way; if one cannot get his money's worth out of a Record, then I'm not going to be his "tool."

On page 10 of the EDISON PHONOGRAPH MONTHLY, under "The Other 13,000," there is a reply to C. L. Clark, in regard to exchanging Records. I have made a typewritten copy of this and framed it and then hung it in a conspicuous place so all that wished might read it. And it has done wonders.

Emil Taussig, Elizabeth, N. J.—No doubt that your policy, in co-operating with all Dealers, has met with the success it deserves. I hope it will lead to an organization of the Dealers all through the United States. Have learned a great deal from the articles sent from "The Other 13,000," and am very much interested in everything they write about. I had quite a success with show-window trimming and it may help some Dealers to know how to display Phonographs or Records with a small stock on hand and without a big expense.

THIS ONE MADE A HIT.

Background—White cheesecloth, draped in folds one inch wide, one and one-half yards high, trimmed with a band of red cloth four inches on bottom and top. Sides of window treated same way. Floor same way.

Centre—Put a cabinet for Records in the centre of window, with an Edison Home Phonograph Combination Type on top of it, with horn and crane complete.

Sides—Build a pyramid from Amberol Records (empty boxes) about one yard high on the right side, and same on the left of the Cabinet, only using Standard Record boxes instead.

Signs—Two big signs, each one yard long and nine inches wide, marked "FREE." Cut the letters out and paste red tissue paper in back so as to make the letters transparent. Paste this sign, one in every corner on top of front glass. Make another sign about twenty inches square, with following: "FREE." This outfit will be given free to any person who can prove that the Edison Phonograph is not the best Cylinder Machine in the world." (Stand this sign in front of cabinet.)

ANOTHER ONE.

Background—You can use same background and sides for this display, but I had a scenery painted on a bed sheet representing bushes and swamp, to harmonize. Get a tank about four inches deep and at least one yard long and twenty inches wide. Your plumber will make one very cheap for you. Fill same with water and put some soil in, so as to cover the ground. Put tank on one side of the window and cover the rest of bottom of window with grass plots, leaving a pathway about ten inches wide, which you cover with some gravel. The whole thing should look like a swamp, with a pool and a pathway leading to it. Maybe you can find some dried up bushes, in an empty lot.

Borrow from some friends a stuffed stork; I have used a gray bird that looks something like it. Stand him up over the tank and suspend a Gem Phonograph with Horn over the bird with picture wire. Tie a Turkish towel around the machine, leaving front of it exposed, and make it look as if the stork was holding the knot in his bill. It should look as if the stork was bringing the machine out of the pond.

Sign—One big sign to cover the front window in a half circle: "What is a Home without a Phonograph?"

Your little folder, "See the Free Show Inside," gave me the following idea:

I own a machine that will run twelve hours on one winding, carry a weight of fifty pounds and is very handy for "live" displays. Have made a large circle out of wood about forty inches in diameter, made it on the style of barrel top, braced on bottom. Fasten this circle on machine and have it run very slow. Divide circle in about eight compartments with thin boards twenty inches wide and twenty inches high and nail them on circle from centre of circle out to the rim, forming little rooms (triangles). My painter supplied me with an old wallpaper sample book, with which I have papered these rooms, every room different. Some of it was used for the floor of rooms. Spread a sheet tent-like over the whole; high in centre with a small flag, and leaving front exposed just enough to show one room at a time, as the machine is running. Every room represents a parody on Edison Records. For instance:

Record No. 9392—"Next Horse I Ride on"—a wooden horse and a doll under it.

Record No. 9408—"Since Nellie Went Away"—showing a dirty kitchen with a toy stove all upset, some small toy dishes and pails on floor upturned. It looked as if Nellie had a scrap with Missus and after a good fight left the battlefield.

You can advertise this way almost any new Record, and don't forget to put a small sign in every room with number and title. Many an original idea can be worked out this way. If you can have a light in front to light up the rooms as they come in view.

E. T. Hagerty, Stephen, Minn.—I am enclosing you a copy of the "ad" I am running and thought it might be a good suggestion for you to make to the trade in the MONTHLY. It is the women and children in the country homes that Dealers need to reach, and I think this plan will do it quite successfully. Once they have had one for a time they will tease the old man till he will feel obliged to get one in self-defense. I have a customer now who is getting one simply because they happened to have a man with one for a time, and now the women and children simply cannot think of getting along without one. This is a very inexpensive way of creating interest in them and I feel will be a very successful way.

[The advertisement sent by Mr. Hagerty read in part as follows:

"Would you like to hear an Edison Phonograph in your own home? Then read this.

"I have decided to keep one machine and two dozen or more records just to loan out to anyone living in the country who will be responsible for the safe return of it inside of a week after receiving it. Application for it can be given in person or by mail and will be recorded in the order received by me and I will give you the date when you can get the machine. There will be no charge or no obligation to buy. Just take the machine to your home and play it for a week and return it to me and that settles the bill. I want all the country people to hear the Edison and at my expense. If after hearing my machine you decide you must have one I will sell you a new one and new records and on easy terms if desired. Why wait till you get rich when you can buy one on small payments for the amount of which you would not think of being without it even as rent? Call at once and register, or if you cannot call, write and I will let you know when your turn comes to have the free use of this outfit."]

Leopold J. Schreiber, Plymouth, Mass.—For the benefit of Daniel H. McRae, Gleneor, Ont., and other Dealers, I wish to say I do quite a business in letting Phonographs and Records. I charge $1.50 a night for a Standard Phonograph and four dozen Records in a case. And I charge $3.00 a week for same outfit to Summer people at the cottages and allow them to change the Records three times a week. I have given *free* entertainments to many lodges and public times and bazars, which brought me good trade. Most anyone is willing to pay $1.50 to have a Phonograph and four dozen Records overnight to entertain their company.

For the benefit of J. H. Snyder, Lavelle, Pa., and other Dealers, I wish to say I sell more Phonographs and Records on my team route than I sell in my store. I have over 200 customers for Records. Every month when the new Records come out I drive out and leave the entire list with each customer overnight and call next morning. I replace the ones sold and leave these in next house and it keeps me agoing. By the time I get all around I can start right over for next month. Soon as I have a prospect for a Phonograph I leave the outfit at their home a few days, with two dozen late Records and wish to say I sell three to four Phonographs a week.

M. J. Roth, Edison Dealer at 1495 Third avenue, New York City, decided recently to follow out the suggestion contained in the Edison PHONOGRAPH MONTHLY and give Phonograph Recitals at regular intervals.

The invitations he issued to patrons were attractively printed and worded as follows:

"You are most cordially invited to be present at our first Edison Phonograph Recital on Saturday evening, Feb. 20th, at 8 o'clock. If you are a lover of good music, whether you own a Phonograph or not, don't fail to attend and bring your friends. These concerts will be given at regular intervals on the fifth floor of our building, especially fitted up for the occasion. A choice program of two and four minute Records will be rendered."

The Records selected for the recitals were taken from both the Amberol and Standard lists and the numbers were marked with one or two stars to indicate two minute and four minute selections respectively.

At the bottom of the program was left a blank for the name and address of any prospective purchaser and the following explanatory note:

"Patrons desiring to purchase any of the Records on this program may put an X in front of the number, fill out the name and address blanks, hand the slip to clerk and the Records will promptly be delivered to their residences."

Mr. Roth states that this scheme worked very successfully and recommends it to the attention of other dealers.

Chas. F. Sonneborn, La Porte, Ind.—We are beginners in the talking machine business, but are learning fast. We put in a line of Edison Phonographs about the middle of December and have had a fine business. Our present stock consists of 500 Records and we ordered 300 more recently. By next fall we will carry a complete stock of Records. We like your PHONOGRAPH MONTHLY very much and read each issue from cover to cover.

(*Department continued on page 14*)

Two-Page Advertisement of Edison G

The EDISON PHONOGRAPH

"A Useful Ally"

Imagine an entertainment where every performer is a star and every number a selection of your own

THAT describes the entertainment of an Edison Phonograph. You need not dress for it, go out after it, arrange your time for it or pay for admission to it. It takes place in your home, at your convenience, as often as you like.

You listen—that is the extent of your effort. You hear Manuel Romain sing just as you would if he stood before you. You hear Maurice Levi's Band play under his spirited direction and forget the medium by which his artistic efforts are brought to you.

Or you enjoy the talents of such clever entertainers as Ada Jones, Cal Stewart, Byron G. Harlan, Billy Murray and Steve Porter.

Do you doubt this excellence in the Edison Phonograph? Then hear it. Go to an Edison store; select the Record of a singer you have heard and a song you know. This test has placed the Edison Phonograph in a million homes.

Ask particularly to hear an Amberol Record, Mr. Edison's latest contribution to Phonographic entertainment; a record that preserves the sweet, clear tones of the Standard Edison Records, yet plays or sings twice as long and costs but a trifle more.

Edison Phonographs are sold at the same prices everywhere in the United States, $12.50 to $125.00. Amberol Records, 50c.; regular Edison Records, 35c.; Grand Opera Records, 75c. One of the greatest pleasures which the Edison Phonograph affords is making records at home. This can be done only with the Edison.

NATIONAL PHONOGRAPH COMPANY, 24 Lakeside Avenue, Orange, N. J.

Our advertising is intended to help yo
Just how much it helps de

ods in the leading magazines for April

EDISON RECORD TALENT

Maurice Levi

A Galaxy of Stars

LET a song make a hit, let a singer rise above the commonplace, let a band or orchestra achieve distinction, and a million homes immediately become the beneficiary through the Edison Phonograph. Each month the Phonograph offers entertainment of the highest order—the work of artists who have made names for themselves in the musical world.

Among those who have contributed to the Edison program for April are two of unusual eminence.

MAURICE LEVI offers his "Happy Days March," played by his band under his leadership. Levi is famous as a conductor of the new school. The march is his own composition and was first performed under his direction in "The Soul Kiss." It is full of novel effects, and in its rendition shows clearly the strong personality of Levi himself.

MANUEL ROMAIN contributes two songs, one a sentimental reverie with waltz refrain; the other a new waltz song with orchestra accompaniment—an Amberol Record containing the entire song. Romain is a marvelous tenor and never fails to make a Record that appeals.

April Records (Standard and Amberol) will be ready March 25th. Go to any Edison dealer and hear them. Catalog of April selections with descriptions, as well as a catalog of Edison Phonographs from the dealer or from us on request.

TRADE MARK

Thomas A. Edison

NATIONAL PHONOGRAPH CO., 24 Lakeside Avenue, Orange, N. J.

New York, 10 Fifth Ave.; London, Victoria Road, Willesden; Sydney, N. S. W., 340 Kent St.; Mexico City, 4a Tacuba 33; Buenos Aires, Viamonte 515; Berlin, Sud Ufer, 24-25; Paris, 42 Rue de Paradis.

With the Edison Business Phonograph you dictate at your convenience and the typewriting department does the rest.

sell Edison Phonographs and Records.
nds upon your own efforts

Two-Page Advertisement of Edison Goods in the leading magazines for April

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With the Edison Business Phonograph you dictate at your convenience and the typewriting department does the rest.

Our advertising is intended to help you sell Edison Phonographs and Records. Just how much it helps depends upon your own efforts

W. G. Thomson, Nelson, B. C.—Referring to communication from T. H. Gillan, on page 11 of PHONOGRAPH MONTHLY for February, in giving something away as a premium with machines or Records, and your comment on it, I fail to see any distinction between that and giving something off the price of machines or Records, or giving Records with machines, or an extra Record with a sale of a dozen Records, or any other form of rebate, or why any Dealer doing such a thing should not be regarded as violating his contract in the matter of rebates or price cutting, and treated accordingly. Would be glad to know what you have to say regarding this.

[We did not mean to give the impression that we approved of the practice referred to, for we do not. Giving merchandise of any kind or making any inducement whatever to sell Edison goods is a violation of our price agreement and we are constantly prosecuting cases of this kind. In commenting upon the letter of Mr. Gillan, we intended to say that offering inducements is a species of dishonesty, and dishonest practices do not win out against a Dealer who gives the manufacturer as well as the public a "square deal." The dishonest man may "get away" in a sale of this kind, but the man who benefits by the sale knows that the Dealer has been dishonest and he never again has the same opinion of him that he once had.]

F. E. Huffaker, Visalia, Cal.—Can an Edison customer receive the *Phonogram* for you every month, or are they supplied from Dealers?

[We do not mail *Phonograms* to Phonograph owners unless they pay the subscription price of twenty cents a year to pay postage. Most owners are supplied by Dealers, who buy *Phonograms* from Jobbers at 25 cents per hundred. This is the price that Jobbers in turn pay for them.]

George Frew, Cardington, Ohio—A lady was in my store the other day and I played Record No. 9994, "Come Where My Love Lies Dreaming," by the Knickerbocker Quartette, for her. A well-known quartette recently gave a concert in our town and sang the same number. "Why," said the lady, when she heard the Record. "I understood those words ever so much better than I did when I heard it on the stage." Pretty nice compliment, wasn't it.

Bernard & Bishop, Reading, Mich.—Can music be made louder by using larger horns? Or which is the best way to furnish music for dances on Edison Machine?

[The use of large horns will slightly increase the volume of a Record and this volume ought to be sufficient except for a very large hall.]

Hopkins' Bazaar, Redfield, S. D.—Is a local Dealer allowed to prepay the express or freight charges on a Phonograph or Records, providing the same has been sold at full retail price?

[This is a matter that we never have attempted to regulate. If, for example, a local Dealer is permitted to deliver Phonographs and Records by means of an automobile or delivery wagon, either of which is an expense to him, we do not see how we can prevent another local Dealer who does not have an automobile or delivery wagon from making his deliveries by means of express or railroad companies. Of course, in all cases, we insist that the goods shall be sold at full retail prices. Therefore, our answer to your question is that a local Dealer is permitted to prepay express or freight charges.]

R. E. Sheffer, Gering, Neb.—I have a drug and music store, 25x100. I display the Edison Record list (monthly) on a post in the center of the room, about fifteen feet from the main entrance. Everybody sees it.

Charles D. Blaine, San Luis, Osbispo, Cal.—Your PHONOGRAPH MONTHLY is O. K. I look for it anxiously every month. To prove what the Monthly did for me in one instance, will state that a little over a year ago when you gave your dealers exchange of Records, through some error of the postal department, my exchange papers failed to reach me and I knew nothing about the exchange until the Monthly appeared. I had a few days in which to take advantage of the proposition but no papers. I immediately "got busy" and borrowed papers from a dealer who was quitting the business (fortunately for me) and made shipment of my cut-outs and defective Records, the Monthly saved me from carrying that dead stock for another year.

Stephens City Furniture Co., Stephens City, Va.—In the PHONOGRAPH MONTHLY for March, Louis Tyler asks, "What is the correct definition of Amberol?"

We would reply in brief—A M-uch B-etter E-dison R-ecord, O-f L-ength.

An Aid to the Show Window

"Show windows are the 'eyes of the store,' and are supposed to reflect the character of the store," said a prominent merchant. Of what value is it to spend a large amount of money in the preparation of fine window displays and effective newspaper advertisements if people are subjected, inside your store, to discourteous or cold treatment and methods which are at variance with the splendid treatment pictured in your windows and advertisements. I would use every effort within my power to see that folks were not importuned to buy when they only wanted information, and were made to feel at home when they came in.—*Exchange.*

Mechanical Department

We have made a beginning here of a department for answering questions asked by the trade concerning the mechanical features of the business. We believe that this department will be a valuable one to Jobbers and Dealers, and we hope that they will freely ask questions that may be answered in the department. We would especially like to reply to questions on subjects of interest to the trade generally. The coupon on page 24 may be used for asking questions, or Dealers ma_ ask questions by postal cards or by letter.

Thomas Riddell, Brooklyn, N. Y.—What is the cause of and best way to cure a quivering governor? This applies especially to new style Triumph Phonographs.

[This condition is known as a drunken governor, and it can be remedied in the following manner: First, allow the machine to run down completely, until the main spring is entirely unwound. Then remove the governor and shaft from the machine, and loosen the screws that hold the springs to the collar and press the balls of the governor down flat on the shaft, and reset the screws tightly. After tightening these screws, press the ends of the governor on its shaft, together, so as to bow out the springs, until they assume a slightly convex appearance, after which re-assemble to the machine, wind it fully, and test it with a Record on which the trembling was most noticeable.]

King & Gager, Savannah, Mo.—What makes the springs jump as though giving way and catching again, and what is the remedy? We have tried oil and graphite, and in one case a new spring.

[This condition is known as a chugging main spring, and is caused by the leaves or coils of the main spring becoming gummed and sticking together by the excessive use of oil. The remedy is to allow the motor to run until the spring is half unwound, then remove the Phonograph from the cabinet, and thoroughly wash out the spring with benzine, after which apply powdered graphite between the leaves or coils of the main spring, and a little Phonograph oil. Then replace the Phonograph in its cabinet, wind it fully, and allow the motor to run down two or three times, after which treatment the motor will operate smoothly, and the chugging will cease.]

Leopold J. Schreiber, Plymouth, Mass.—I find that the Standard Records play louder and better with the Model H Reproducer. Do you think it will hurt the Standard Records or the Model H Reproducer?

[It is true that a Model H Reproducer can be used on Standard Records with possibly better results than a Model C Reproducer. It is not, however, wise to use the Model H Reproducer on Standard Records. The reproducing point of the Model H is much smaller than in the Model C, and Standard Records are not made to withstand the possible wear of the smaller point. Standard Records are made of a different composition than Amberol Records, and a smaller point is more apt to cut the former. We would advise you and all other Dealers not to encourage the use of Model H Reproducers on Standard Records.]

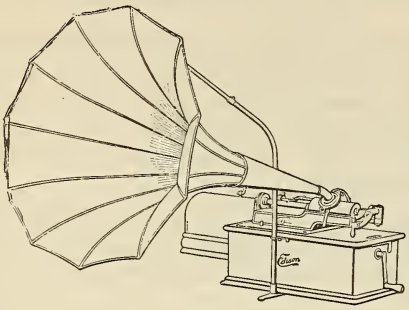
C. D. Bonfoy, Clayville, N. Y.—Why are some Model C Reproducers louder and much plainer speaking than others? Is there any way to make them uniform?

[All of our Reproducers are tested by a standard and are uniform in tone or as nearly so as it is possible to make them. It occasionally happens that the rubber gaskets between which the diaphragm is placed will shrink and become hard, and when this happens the tone of the reproducer becomes impaired. It can be improved by tightening the clamping ring a little, which takes up any play there may be between the diaphragm and the gaskets and eliminates any tendency of the Reproducer to blast or rattle. Care should be taken, however, not to tighten the clamping ring too much, for if it is screwed up as tight as it will go the volume of tone will be reduced. It should be tightened just enough to take out any blast that may be apparent in the Reproducer.]

W. E. Fuller, Williamsburg, Ia.—What shall we do with the old main shafts and mandrels? How and when shall we turn them in?

[When the price of the attachment for playing the Amberol Record was fixed, the value of the old main shaft and mandrel was taken into consideration, and the price was based on the exchange of these parts for the new attachment. Dealers who have accumulated a quantity of these old main shafts and mandrels should return them to their Jobber, who will return them to us. The main shaft and mandrels are of no value to the user or the Dealer, but are of some value to us, and all of our attachments are sold with the understanding that the old main shaft and mandrel should be returned to us.]

Four Ready-Made Ads



The Edison Phonograph

is an entertainer that comes into your home at a small price and brings with it the music of the world rendered by the world's greatest artists.

Hear Levi and His Band, Ada Jones, Harry Lauder, Press Eldridge and hundreds of other musical stars at our store.

(*Dealer's name and address*)

Electro of above cut, single col. 540; double col. 542

What Kind of Music Do You Like Best?

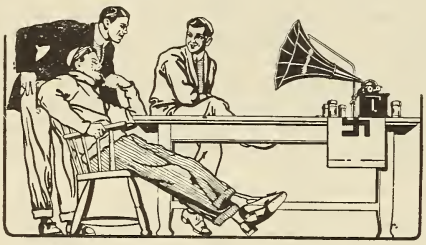
You can get any good kind from an Edison Phonograph. It renders a band of fifty pieces as well as it does a single singing voice. Nothing you can buy will provide so much of the best kind of entertainment for yourself and your family at so trifling a cost as an

EDISON PHONOGRAPH

Come in and hear the new things and get our terms.

(*Dealer's name and address*)

Electro of above cut, single col. 713; double col. 714



Much of the World's Best Music

is beyond the possibilities of a Record of ordinary length.

Edison Amberol Records, playing longer than any other Record, afford songs and selections not heretofore obtainable.

Have you heard the Edison Phonograph play Amberol Records?

(*Dealer's name ana address*)

Electro of above cut, single col. 715; double col. 716

Amberol Records For the Edison Phonograph

They are the same size as the Standard Edison Records, but they play twice as long and cost but half as much again.

The new Edison Phonographs will play both. Your old Phonograph can be made to play both.

We have the attachments.

(*Dealer's name and address*)

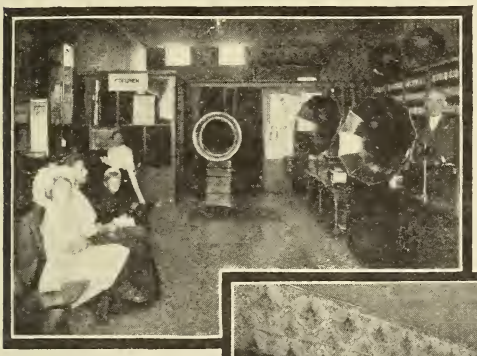
Electro of above cut, single col. 717; double col. 718

Store Arrangement and Display

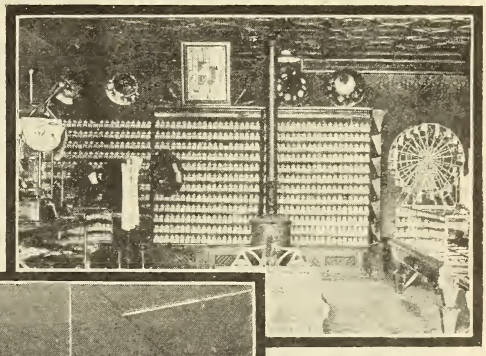
We reproduce below a few of the scores of photographs of Dealers' stores sent us by our loyal friends. These have been in our hands for several months awaiting a favorable opportunity to use them and we still have many more on a waiting list.

We wish we were able to use some of these photographs every month, for we would like to do all we can to encourage Dealers in improving the appearance of their stores. Whenever a Dealer arranges his stock and the interior of his store in an attractive manner, and has a photograph taken of it, he may be put down as the right kind of a Dealer. When a Dealer takes pride in his stock and store, it will be found that he advertises, has mailing lists and leaves no stone unturned to get business.

The photographs reproduced here should furnish some ideas to Dealers who have not given the proper attention to the display of machines and Records.

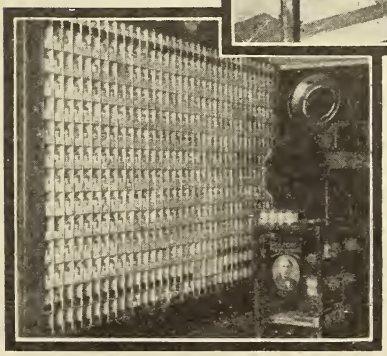


ROWLEN PHONO. STORE
RED WING, MINN.



F. M. BARNEY
ELM CREEK, NEBR.

B. E. DOWD & CO.
ERIE, PA.



JNO. L. CANARY
LEBANON, KY.

TALKING MACHINE CO.
MINNEAPOLIS, MINN.

Advance List

Of Edison Standard and Edison Amberol Records for June, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before May 25th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on May 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on May 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after May 20th, but must not be circulated among the public before May 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on May 24th, for delivery on the following day. Jobbers are required to place orders for June Records on or before April 10th. Dealers should place June orders with Jobbers before April 10th to insure prompt shippment when Jobbers' stock is received.

Edison Standard Records for June

10137 Brooke's Triumphal March — **United States Marine Band**

The first Edison Record made by Washington's famous band. We are indeed fortunate in being able to place at the command of owners of Edison Phonographs the music of this great band organization. A corps of Edison experts was sent to Washington for the sole purpose of having the Marine Band make a series of Records for us. Some of these were made for the shorter Edison Record, so that those who have not added an Amberol attachment to their machines may share in the work of the Marine Band. Composer, Roland F. Seitz.

10138 No One Knows — **Manuel Romain**

A sentimental song of much more than ordinary beauty, both in words and music. Mr. Romain never sang more expressively. This is loud praise, for his Edison Records have gained for him a world-wide popularity. Orchestra accompaniment. Music and words, Francis Mack; publishers, M. Witmark & Sons, New York.

10139 Did He Run? — **Edward Meeker**

A comic song, descriptive in the first verse of what happened when a pack of firecrackers was tied to lazy Pete Green, and in the second verse of how a milkman entered his horse at Sheepshead Bay and was winning handily until someone shouted "Milk." Orchestra accompaniment. Music, Albert Von Tilzer; words, Junie McCree; publishers, New York Music Co., New York.

10140 Chinese March—Kwang Hsü — **Edison Concert Band**

A characteristic march, in which the instrumental effects reflect the style and character of the music of the Chinese Empire. Composer, Paul Lincke; publishers, Jos. W. Stern & Co., New York.

10141 Bandy Legs — **Ada Jones**

A "kid" waltz song similar to "Smarty" (our Record No. 9872) and with an equally catchy air. The words relate the woes of a little girl in short dresses whose lower limbs are not as perfect in form as they might be. She was teased night and day by her playmates calling her "bandy legs." Miss Jones gives the words the right kind of "kid" interpretation. Orchestra accompaniment. Music and words, John B. Lowitz; publishers, Trebuhs Publishing Co., New York.

10142 He Will Hold Me Fast — **Anthony and Harrison**

A sacred selection that attracted much attention at the revival meetings in Boston, January, 1909, conducted by the Rev. J. Wilbur Chapman. It was there sung with great success by Evangelist Alexander. The fact that Anthony & Harrison make the Record of the song stamps it as an artistic performance. Orchestra accompaniment. Music, Robert Harkness; words, Ada R. Habershon; publishers, Fleming H. Revell Co., New York.

10143 Trans-Mag-Ni-Fi-Can-Ban-Dam-U-Al-I-Ty — **Billy Murray**

A new coon song by the same composer as "He's a Cousin of Mine" (our Record No. 9412) and "Common Sense" (our Record No. 9886). The title is the word that puzzled Ephraim Jackson Brown to spell. Orchestra accompaniment. Music, Chris. Smith; words, James Burris; publishers, Jerome H. Remick & Co., New York.

10144 The Jolly Clowns — **American Symphony Orchestra**

A characteristic composition by the writer of "Mosquito's Parade" (our Record No. 7503) and "Mouse and the Clock" (our Record No. 9434). It includes effective parts for the bassoon and oboe. The laughing of the jolly clowns is a feature. Composer, Howard Whitney; publishers, M. Witmark & Sons, New York.

10145 If You Were Mine — **James F. Harrison**

Mr. Harrison has not in some time made a more delightful Record than this new sentimental ballad by Kerry Mills, whose name alone makes for a successful production. Orchestra accompaniment. Words, Arthur J. Lamb; publisher, F. A. Mills, New York.

10146 Who's Your Friend? — **Collins and Harlan**

One of those duet Records in which these popular artists have made their greatest successes. It is typically "coon" in character, with clever verses and a swinging air. A laughable bit of by-play is the termination of a quarrel between the pair of dusky lovers. She is jealous and nags him till he strikes her. She cries "Police," but when the patrol wagon arrives she declares that he has only been demonstrative in his affection, and will not let the policeman arrest "her man." Orchestra accompaniment. Music and words, Ed. Rogers; publisher, Ted Snyder, New York.

10147 Almost — **Edward M. Favor**

One of the song hits in "The Fair Co-Ed," the successful musical production written by George Ade and played by the Elsie Janis Co. It is the song of "the average sort of a regular kind of a college man" who "almost" does many things. He "almost" made quarter back, "almost" ran on the cinder path, "almost" made the banjo club; the girls said he could "almost" dance, etc. Orchestra accompaniment. Music, Gustav Lüders; words, George Ade; publishers, M. Witmark & Sons, New York.

10148 The Rolling Chair March — **Maurice Levi and his Band**

Another of Mr. Levi's own compositions. Mr. Levi's productions show that he has unusual talent as a composer of band music, as well as being a band leader of the first rank. The Records by this band are different from any band Records heretofore listed in the Edison catalogues and are already in great demand. Publisher, Chas. K. Harris, New York.

10149 Uncle Josh's Trip to Coney Island — **Cal Stewart**

Mr. Stewart has been telling the story of his trip to New York City's famous resort for a long time and millions of people have laughed when he told it. But, like wine, the story improves with age and it is still funnier than most of the humorous things more recently placed before the public. Thousands of Phonograph owners are acquiring a complete collection of the Uncle Josh Records, getting the new ones as fast as they appear.

10150 Isn't Love a Grand Old Thing — **Ada Jones and Billy Murray**

The title of this comic duet and the names of the artists singing it, at once suggest a Record that will be "in the money"—that is, one that will rank among the five best sellers of the month. Miss Jones and Mr. Murray present another Record fully as good as any made by them since they have been singing together. Orchestra accompaniment. Music and words, Wm. J. McKenna (writer of "Mandy Lane," our Record No. 10033); publishers, Jerome H. Remick & Co., New York.

10151 Schoolmates — **Byron G. Harlan**

A charming waltz song that may be called a companion piece to the familiar "Schooldays" (our Record No. 9562). It is written by the same composer and sung for our Record by the same artist. A pleasing feature is the unexpected responsive voice in the refrain of the little schoolmate of "not so many years ago." This refrain is sung by Miss June Rossmore. Orchestra accompaniment. Music, Gus Edwards; words, Ed. Gardenier; publishers, Gus Edwards Music Co., New York.

10152 Moszkowski's Serenade — **Venetian Instrumental Trio**

Moritz Moszkowski, concert pianist and composer, was born at Breslau, August 23d, 1854. As a composer he is most widely known by his elegant and dainty salon-music for piano. The serenade is a gem among his many compositions. It was originally written for the piano, but it is here given with a musical setting that emphasizes its charming and graceful melody.

10153 Flanagan's Evening at Home — **Steve Porter**

Another good member of the Flanagan series. Flanagan puts in an evening at home. He reads the newspaper and in the "Lost" and "Wanted" columns he finds much to amuse him. Some of the advertisements he reads to Mary Ann will certainly amuse Phonograph owners.

10154 Good-Night Quartette—"Martha" — **Metropolitan Quartette**

"Martha," by F. Von Flotow, was first performed in Vienna in 1847. Its popularity has been so great and lasting that it has become known both here and abroad as "the ever popular." The "Good-Night Quartette" is one of its many charming and melodious numbers. It is sung in the second act, the scene being in the farm-house after Martha and Nancy have engaged themselves as servants to Lionel and Plunkett. Publisher, G. Schirmer, New York.

10155 Denver Town — **Premier Quartette**

Another cowboy song, telling how a cowboy wooed and won his bride. It is sung by a new combination of artists, including Will Oakland, John H. Biehling, Billy Murray and W. F. Hooley. Unaccompanied. Music, George Botsford; words, Harry Breen; publishers, Jerome H. Remick & Co., New York.

10156 In God We Trust March — **United States Marine Band**

A popular march of this famous organization. It was brought into added prominence because of the coin "In God We Trust" controversy. It introduces the following tunes: "My Country, 'Tis of Thee"; "Dixie" and "Down Upon the Suwanee River." Second only in interest to these selections is the spirited figuration for clarinets and cornets that appears almost as prominently as the melodies themselves. Composer, G. Restorff.

Edison Amberol Records for June

135 Ruy Blas Overture — **Edison Concert Band**

Among Felix Mendelssohn's celebrated concert overtures there is none that ranks higher than his famous "Ruy Blas." In symmetry of form and beauty of theme, it may justly be classed a masterpiece from the pen of this wonderful composer. The many admirers of Mendelssohn's composition will find our Record worthy of this renowned classic. Publisher, Carl Fischer, New York.

136 Adam and Eve — **Grace Cameron**

This comic song was a hit in the musical comedy "The Pied Piper," De Wolf Hopper's latest success. It was sung by Miss Cameron while appearing in that production. Her rendition for our Record is quite as clever as her stage production. Miss Cameron is prominent and popular, both in musical comedy and vaudeville. This is her first appearance as an Edison artist. The Record will make the public want to hear more of her work. Orchestra accompaniment. Music, Manuel Klein; words, R. H. Burnside; publishers, M. Witmark & Sons, New York.

137 Whispering Flowers — **Edison Concert Band**

Originally written by von Blon, but specially arranged for reed instruments only by F. W. Ecke, leader of the Edison Concert Band. The composition is full of brilliant changes and charming effects, the composer's idea being to portray the murmuring zephyrs, the gentle breezes rustling through the leaves with whispering flowers nodding in the sunlight of a bright summer day. This conception is musically conveyed by the special arrangement for the reeds, the combination producing a splendid blending of woodwind, greatly enhancing the melodious beauty of this exceptional number. This arrangement is not published.

138 As the Years Roll On — **Manuel Romain**

As the years roll on,
As they come and go,
You are more to me,
Than you'll ever know,

In this world's vast space,
None can take your place,
And I'll love, and love, and love you!
As the years roll on.

Given words like these, with a sweet musical setting, sung by Mr. Romain and an attractive orchestral accompaniment, and all the ingredients are at hand of a delightful sentimental Record. Music, Melville J. Gideon; words, Edgar Selden; publisher, Shapiro, New York.

139 Hallelujah Chorus—"Messiah" — **Oratorio Mixed Chorus**

This chorus is the most inspiring part of "The Messiah," the greatest oratorio written by George Frederich Handel, one of the old masters. Handel was born February 23d, 1685. Whenever this oratorio is performed, it is customary for the audience to arise and remain standing while the "Hallelujah Chorus" is being sung. This custom originated with the first London performance of "The Messiah." When the "Hallelujah Chorus" rang out, the entire audience rose as one person, carried away by lofty enthusiasm. Band accompaniment. Publisher, G. Schirmer, New York.

140 Semper Fidelis March — **United States Marine Band**

This composition is regarded at Washington, D. C., as the official march of the United States Marine Band and is played by them at all government functions. It is one of J. P. Sousa's best compositions. The Record is noteworthy because it is the first of the Amberol series made by this famous government organization. Mr. Santelmann, the conductor of the band, is one of the foremost leaders in the country. Publishers, John P. Church Co., New York.

141 Any Old Port in a Storm — **Gus Reed**

Mr. Reed's superb basso voice could hardly be heard to better advantage than it is in this descriptive song of the sea. His rendition for our Record is faultless. Incidental to the singing there are some effects, like the sound of water dashing against the side of the ship, that adds to its realism. Orchestra accompaniment. Music, Kerry Mills; words, Arthur J. Lamb; publisher, F. A. Mills, New York.

142 A Possum Supper at the Darktown Church — **The Cal Stewart Co.**

This descriptive coon sketch, written by Cal Stewart, demonstrates that his ability is not confined to writing Yankee drollery and reproducing it on Records. It may not be generally known that Mr. Stewart is the writer of all the matter that appears on Records made by him The story on this Record is very realistic of darkey life in the South. It includes a typical coon conversation, an address by "de Parson" and a song, "Boil That Possum Down," by Brother Lucius Livermore.

143 Peer Gynt Suite { **No. 1 "The Morning"** / **No. 2 "Ase's Death"** } **Edison Concert Band**

144 Peer Gynt Suite { **No. 3 "Anitra's Dance"** / **No. 4 "In the Hall of the Mountain King"** } **Edison Concert Band**

This suite is the best known of the numerous works of Edward Hagerup Grieg, the celebrated Norwegian composer. The subjects are taken from the dramatic poem, "Peer Gynt," by Henrik Ibsen. "The Morning" is of a pastoral character and exquisitely portrays the tranquility and quietude of the break of day. "Ase's Death" describes the overwhelming grief of Peer Gynt at the death of his mother. "Anitra's Dance" is a dreamy mazurka movement, picturing Anitra, the daughter of a Bedouin chief, in her graceful and languorous dancing, by which she fascinates Peer Gynt, who has fallen in love with her. "In the Hall of a Mountain King" expresses in mystic and wierd strains the departure of Peer Gynt from the hall of the mountain king in the pursuit of the goblins. Publisher, Carl Fischer, New York.

***145 The Longest Way 'Round is the Sweetest Way Home** **Will Oakland**

What fond lover will fail to recognize as the truth the title of this sentimental composition? Is not the longest way all too short to him? In this composition he frankly confesses before the wedding that it is the sweetest. A year after the marriage she asks that, for old times' sake, they again take the long way, and gives the same reason for her preference. Orchestra accompaniment. Music, Kerry Mills, who also wrote "When You Love Her and She Loves You" (our Record No. 9778) and "Red Wing" (our Record No. 9622); music, Ren Shields; publisher, F. A. Mills, New York.

146 Wedding March—"Midsummer Night's Dream" **American Symphony Orchestra**

No composition by Mendelssohn is so universally known and admired as this wedding march. It is part of the incidental music written by Mendelssohn to Shakespeare's dramatic comedy, "A Midsummer Night's Dream." No wedding in these days would be complete without this march as one of the nuptial airs. Publisher, Carl Fischer, New York.

147 Hear Ye Israel—Aria from "Elijah" **Edith Chapman**

The best known and most popular aria for soprano from the oratorio "Elijah." The text is taken from Chapters XLVIII, LIII, XLIX, XLI and LI of the Book of Isaiah. Miss Chapman's beautiful soprano voice could not be heard to better advantage than on this Record. Orchestra accompaniment. Publisher, G. Schirmer, New York.

148 Sweet Peggy Magee **Ada Jones and Len Spencer**

An Irish dialect story of the courtship of Paddy Flynn and Peggy Magee. Paddy has proposed many times, and as many times been refused by the coquettish Peggy. Paddy finally outwitted her and won her consent to be married. The Record includes more than the usual number of incidental effects, all of which add to its desirability.

149 Frau Luna Overture **Maurice Levi and His Band**

The overture to Paul Lincke's comic operetta, "Frau Luna," a successful European production. It is one of Mr. Lincke's favorite numbers and always scores a "hit." The principal theme running through the selection is the chorus of "Castles in the Air," a charming bit of melody. The entire overture is very entertaining. Publisher, Jos. W. Stern & Co., New York.

150 Anona **Mabel McKinley**

"Anona" was Miss McKiney's first great success as a composer. The selection has indeed been a success, for ever since its first recognition by the public it has been a feature on musical programmes, especially of band concerts. The graceful way in which Miss McKinley sings the selection is delightful. Orchestra accompaniment.

151 Darkey School Days **Golden and Hughes**

A screaming vaudeville sketch, given on our Record just as it is presented nightly on the stage by these vaudeville artists. The dialogue is between two darkey school-boys, and the statements they make, the sums they propound to each other and their antics generally, all combine to make an unusually funny Record.

152 Gavotte-Caprice **Samuel Siegel and Roy H. Butin**

A mandolin and guitar duet by two experts on these instruments. The selection is an original composition by Mr. Siegel, the construction of which presents fine contrast and brilliant change, and affords a splendid opportunity to these artists to show a skilled and finished performance on these sweet-toned instruments.

153 Seven Favorite College Songs **Knickerbocker Quartette**

A specially arranged Record of the following seven songs, so well known and popular among the colleges: "Upidee," "Bring Back My Bonnie to Me," "Boola Song," "Soldier's Farewell," "Stein Song," "Old College Chum" and "Good Night, Ladies." Sung by male voices, unaccompanied.

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*This Record will be illustrated on cover of JUNE PHONOGRAM.

154 The Skater Waltz **New York Military Band**

Another Amberol Record made for dancing. The composition is by Emil Waldteufel, an European writer, well known for his graceful and popular dance music. His waltzes are greatly admired for their sweet, flowing melodies and their splendid dance rhythm. They are favorite numbers, both in concert hall and ball room. This waltz is characteristic of its title, conveying by instrumental effects the clatter of the skaters, while the merry jingle of sleigh bells assist in picturing the life and action of this exhilirating sport. Publisher, Carl Fischer, New York.

Trade Bulletins

Sales Department Bulletin No. 26, April 1, 1909
Trade Information for All Dealers in the U. S.

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

The 300 Eidson Records named below will be withdrawn from sale August 1st, 1909, and will not appear in the Domestic Record Catalogue of that date.

In giving Dealers four months' time in which to dispose of their stock of these cut-out selections, we hope that the trade will co-operate with us in reducing to a minimum the number of Records to be returned for exchange.

These Records are being dropped solely to meet the wishes of the trade that the total number be kept as near 1,500 as possible. Without exception, they are desirable and salable selections. Their withdrawal means the loss to us of a large amount of business and we are entitled to the assistance of Dealers in reducing the further loss that will be caused by the return of cut-out stock.

300 RECORDS TO BE WITHDRAWN ON AUGUST 1, 1909

11	Benediction of the Poignards	Edison Concert Band
31	Handicap March	Edison Military Band
32	Hapsburg March	Edison Military Band
35	Ireland's Well-known Melodies No. 1	Edison Concert Band
52	Overture, The Drummer of the Guard	Edison Concert Band
53	Overture to Fra Diavolo	Edison Concert Band
56	Overture to Semiramide	Edison Concert Band
58	Overture to Zampa	Edison Concert Band
60	Pilgrims' Chorus from Tannhauser	Edison Concert Band
66	Selection from Attila	Edison Concert Band
67	Selection from Boccaccio	Edison Concert Band
69	Selection from Daughter of Regiment	Edison Concert Band
70	Selection from Der Freischutz	Edison Concert Band
71	Selection from Faust	Edison Concert Band
72	Selection from Fatinitza	Edison Concert Band
77	Selection from La Mascotte	Edison Concert Band
78	Selection from Les Huguenots	Edison Concert Band
79	Selection from Martha	Edison Concert Band
80	Selection from Merry War	Edison Concert Band
84	Selection from Rigoletto	Edison Concert Band
85	Selection from Robin Hood	Edison Concert Band
88	Sextette from Lucia	Edison Concert Band
89	Stephanie Gavotte	Edison Concert Band
112	In Storm and Sunshine March	Edison Military Band
116	Gloria from Mozart's Twelfth Mass	Edison Concert Band
128	Ireland's Well-known Melodies, No. 2	Edison Concert Band
142	Soldiers in the Park March	Edison Military Band
524	Light Cavalry Overture	Edison Symphony Orchestra
613	Selection from The Mikado	Edison Symphony Orchestra
663	Battle of Manassas	Edison Military Band
1011	Chin Chin Chinaman	Dudley
2225	Our Sunny Southern Home	Edison Male Quartette
2623	Narcissus	Brooks
4909	Warrior Bold	Harrison
7007	In Old Madrid	Harrison
7173	Gavotte from Mignon	Tuson
7186	Oh, Don't it Tickle You?	Denny
7253	Polonaise Brilliant	Tuson
7280	Village Blacksmith	Stanley
7568	Medley of College Songs	Edison Male Quartette
7581	Vesper Service	Edison Male Quartette
7596	Independentia March	Belmont
7626	Fantasia Sonnambula	Tuson
7638	Duppel Schanzen	Edison Military Band
7662	From Tropic to Tropic	Edison Concert Band
7684	I Left Because I Love You	Harlan
7731	In the House of Too Much Trouble	Harlan
7744	While the Band is Playing Dixie	MacDonough
7785	Selection from the Burgomaster	Edison Symphony Orchestra
7826	Pan-American Exposition March	Edison Military Band
7927	Hurrah Boys March	Edison Military Band
7987	Du, Du	Tuson
8005	I Have Grown so Used to You (Xylophone)	Benzler
8008	McManus and the Parrot	Collins & Harlan
8024	Robert le Diable	Tuson
8032	Trombone Sneeze	Edison Military Band
8056	Night Trip to Buffalo	Invincible Quartette
8062	Medley of Favorite Reels	Edison Military Band
8065	My Own Wild Western Rose	Harlan
8066	Shade of the Palms	Stanley
8076	Amoureuse Valse	Peerless Orchestra
8080	Selection from A Chinese Honeymoon	Peerless Orchestra
8101	Belle of Kentucky	Edison Military Band
8104	Old Church Organ	Edison Concert Band
8108	Overture to Merry Wives of Windsor	Edison Concert Band
8114	Robin Song	Harlan & Belmont
8125	Mister Dooley	Favor
8126	Coronation March from Le Prophet	Edison Military Band
8127	Overture to Barber of Seville	Edison Concert Band
8142	Carmen March	Edison Symphony Orchestra
8143	Overture to William Tell	Ossman
8169	Lazarre Waltzes	Edison Concert Band
8201	When Kate and I Were Comin' Thro the Rye	Harlan
8215	Under the Bamboo Tree	Collins
8238	Doyn Where the Wurzburger Flows	Collins & Harlan
8244	Ravings of John McCullough	H. Spencer
8275	Just Kiss Yourself Good-bye	Collins
8279	Con Clancy's Christening	Spencer
8310	The Bellman	Stanley
8317	I've Got My Eyes on You	Edison Military Band
8338	When the Autumn Leaves are Falling	Harlan & Stanley
8346	Old Uncle Ned	Tuson
8366	Mr. Dooley Medley (Xylophone)	Benzler
8376	Symphia Waltzes	Edison Military Band
8387	Alagazam March (Xylophone)	Benzler

8391 Selection from Maritana — Edison Concert Band
8396 Under the Bamboo Tree Medley (Xylophone) — Benzler
8412 Down Where the Wurzburger Flows Medley. (Xylophone) — Benzler
8423 Hebrew Vaudeville Specialty, With Parody on "Go Way Back and Sit Down" — Rose
8432 Polacca from Mignon — Edison Concert Band
8433 Stradella Overture — Edison Concert Band
8438 Sweet Rose — Watson
8450 Ballet Music from Faust, Part 1 — Edison Concert Band
8455 Heart Bowed Down — Tuson
8473 Santiago Waltz (Xylopohne) — Benzler
8474 Anona — Edison Concert Band
8476 Hot Scotch March (Xylophone) — Benzler
8482 National Fantasia — Kryl
8490 Ballet Music from Mathias Sandorph — Tuson
8499 Happy Days — Keyes
8500 American Standard March — Edison Military Band
8502 Hungarian Dance No. 1 — Edison Hungarian Orchestra
8507 Leona Polka — Zimmerman
8509 It Was the Dutch — Collins & Harlan
8515 Good-bye, Eliza Jane — Collins
8516 Ballet Music from Faust, Part 2 — Edison Concert Band
8538 Waldmere March — Edison Military Band
8544 Goldfinch Polka — Mazziotta
8554 Soko — Edison Symphony Orchestra
8566 Melody of Love — Edison Symphony Orchestra
8586 Uncle Sammy March (Xylophone) — Benzler
8599 It Was the Dutch Medley — Edison Military Band
8600 Your Mother Wants You Home, Boy — Harlan
8622 Girlish Dreams (Bells) — Benzler
8644 I'm Just Barely Living, That's All — Roberts
8646 Sweetest Girl in Dixie — MacDonough
8649 March of the Holy Grail — Edison Military Band
8661 I've Got a Feelin' for You — Collins
8663 King Carnival Polka — Kryl
8671 The 17th of March — Collins
8673 Navajo Medley — Edison Military Band
8689 That is a Habit I Never Had — Murray
8692 Down South — Ossman
8693 What I Heard at the Vaudeville — Spencer
8728 Man With the Ladder and the Hose — Thompson
8732 Polly Prim March (Xylophone) — Benzler
8742 A Bit o' Blarney — Edison Concert Band
8754 Belle of the West — Edison Military Band
8756 Michael Clancy as a Policeman — Campbell & Roberts
8763 Great Big Chickapoo Chief — Collins
8766 Pompernickle's Silver Wedding — Spencer
8769 Minstrel Boy — Tuson
8775 Tippecanoe — Roberts
8798 I Want to be a Soldier Medley — Edison Military Band
8800 Ballet Music from Copvelia — Edison Concert Band
8801 Con Clancy's Before Election Speech — Spencer
8803 One Heart, One Mind (Bells) — Benzler
8804 Teasing — Roberts
8815 Selection from The Royal Chef — Edison Concert Band
8819 Does You Love Me as You Used to, Jane — Collins & Harlan
8868 Yankee Girl (Xylophone) — Benzler
8880 Teasing Medley — Edison Military Band
8903 Hunting Scene — Edison Military Band
8907 Coax Me — Collins & Harlan
8913 Dan, Dan, Dan-u-el — Murray & Roberts
8919 I've Got My Fingers Crossed, You Can't Touch Me — Harlan
8924 Diplomat March — Edison Concert Band
8925 Rare Old Bird — Roberts
8930 Never — Roberts
8946 Ye Ancients' March — Edison Concert Band
8948 My Carolina Lady — Jones
8949 Mildred Schottische (Bells) — Benzler
8951 Tennessee Minstrels — Minstrels
8991 I've Got a Little Money and I've Saved It All for You — Murray & Roberts
8996 Religioso March — Edison Concert Band
8999 Yankee Land — Ossman
9002 Rienzi Overture — Edison Concert Band
9009 Paddy's Day — Murray
9026 Second Hungarian Rhapsody — Edison Concert Band
9029 Summer Night's Dream Overture — Edison Symphony Orchestra
9032 Flag of Victory March — Edison Military Band
9036 Antony and Cleopatra — Jones & Spencer
9042 The Goose-Bone Man — Collins
9044 Down in Blossom Row Medley (Xylophone) — Benzler
9045 Song of the Turnkey — Stanley
9049 Every Little Bit Helps Medley — Edison Military Band
9050 Oberon Overture — Edison Concert Band
9051 Mariar — Vance
9071 Message of the Old Church Bell — Anthony
9074 Pique Dame Overture — Edison Concert Band
9088 Just Because I'm from Missouri — Roberts
9091 You Must Think I'm Santa Claus — Tascott
9093 Bells, The (Bells) — Benzler
9104 Making Eyes Medley (Xylophone) — Benzler
9113 Evening on the Plaza — Siegel
9116 Yankee Grit March — Edison Concert Band
9118 Hiram Green, Good-bye — Murray
9150 Bye-bye, My Eva, Bye-bye — Collins
9152 I'm Old, But I'm Awfully Tough — Keefe
9154 Girl From the U. S. A. — Gillette
9159 Call Again, Calligan — Favor
9164 Sympathy — Murray
9173 A Lovely Night in June (Bells) — Benzler
9177 Lights Out March — Edison Military Band
9201 Blue Jackets March — Edison Military Band
9214 Save Your Money, 'Cause de Winter am Coming In — Vance
9215 Original Cohens — Jones & Spencer
9221 Uncle Josh in a Department Store — Keefe
9229 Sweet Smiles (Bells) — Benzler
9232 I Long to See You Once Again — Harlan & Stanley
9250 Let Me Write What I Never Dared to Tell — Harlan
9253 Ching Chang (Xylophone) — Benzler
9264 Eillen Allanna — Edison Male Quartette
9265 Is Everybody Happy Medley — Edison Military Band
9269 Colleen Bawn — Harlan & Stanley
9281 Sorella (La Mattchiche) — Edison Military Band
9291 In Happy Moments — Turner
9294 Virginia Song — Jones
9297 Nibelungen March — Edison Military Band
9307 I Want What I Want When I Want It — Stanley
9313 Flying Arrow — Edison Military Band
9338 Ride of the Valkyries — Edison Concert Band
9355 When Love is Young — Stanley
9361 Afloat on a Five Dollar Note Medley — Edison Military Band
9362 Torch Dance — Edison Concert Band
9382 Belle of the East (Bells) — Benzler
9391 Songs of the Rag Time Boy — Collins & Harlan
9393 Blue Ribbon March — Edison Military Band
9408 Since Nellie Went Away — Edison Male Quartette
9409 Waiting at the Church Medley — Edison Military Band
9413 The Swan — Kronold
9414 I'll Do Anything in the World for You — MacDonough
9415 Camp-meeting Time — Collins & Harlan
9433 Bombasto March — Edison Military Band
9438 When the Flowers Bloom in Springtime — MacDonough
9452 I Love the Last One Best of All — Stanley
9453 March "Jose" (Xylophone) — Benzler
9461 Lustpiel Overture — Edison Symphony Orchestra
9464 Fancy Little Nancy — Jones
9466 Uncle Josh in a Chinese Laundry — Keefe
9477 Ave Maria — Kronold
9496 Waiting for a Certain Girl — Murray & Chorus
9505 Record March — Edison Military Band
9506 Gambrinus Polka — Edison Concert Band
9512 If Anybody Wants to Meet a Jonah, Shake Hands With Me — Collins
9516 If You Want to Pick a Fuss, Wait Till the Sun Shines — Roberts
9522 Tale of Church Bell Tolled — MacDonough
9524 Bowery Grenadiers — Myers
9530 Mill in the Forest — Edison Concert Band
9533 Good-a-bye John Medley (Xylophone) — Benzler
9536 Something for Jesus — Anthony & Harrison
9537 Thunderer March — Edison Military Band
9539 Nobody's Little Girl — Harlan
9545 Fanella—Intermezzo — Edison Concert Band
9546 Last Rose of Summer — Helena
9554 Golden Rod—Intermezzo — Edison Concert Band
9555 With You in Eternity — Gillette
9556 Intermezzo—Cavalleria Rusticana — Helena
9558 In Washington — Murray
9561 Telescope March — Edison Military Band
9565 Dreamer Waltz — Edison Symphony Orchestra
9569 Petite Tonkinoise — Edison Concert Band
9570 Ephraham Johnson — Collins
9571 Last Rose of Summer is the Sweetest Song of All — Anthony
9572 Becky and Izzy — Jones & Spencer
9577 Poor John Medley — Edison Military Band
9578 Ballet Music from Faust, Part 3 — Edison Concert Band
9579 Ta, Ta, Au Revoir, I'm Goin' to Go — Jones
9580 I Want You for My All Time Girl — Gillette
9582 And a Little Bit More — Collins
9584 I'd Live or I Would Die for You — Anthony
9585 Dream of the Rarebit Fiend — Edison Military Band
9588 You'll Not Be Forgotten, Lady Lou — Potter
9592 Hymns of the Old Church Choir — Stanley
9593 Anvil Polka — Edison Concert Band
9595 Sweet Jessie Dear — Edison Male Quartette
9596 Save a Little Money for a Rainy Day — Meeker

9597	Chorus Lady March (Xylophone)	Benzler
9598	Tale of the Bucket	Denny
9600	It's Great to Be a Soldier Man	Harlan
9602	Minuet and Gavotte from "Pagliacci"	Edison Concert Band
9624	Sailor's Chorus	Edison Male Quartette
9629	Hungarian Dance, No. 2	Edison Hungarian Orchestra
9630	Theodore	Favor
9632	When Somebody Really Cares	Gillette
9633	To Your Health Waltz	Edison Military Band
9636	Just Because I Loved You So	Anthony
9637	Chopin's Nocturne, No. 2	Kronold
9638	I Think I Oughtn't Ought to Any More	Meeker
9640	Your Lips, Your Eyes, Your Golden Hair	Werrenrath
9646	Everloving Spooning Sam	Roberts
9651	There's A Girl in the World for Every Boy, and a Boy for Every Girl	Gillette
9658	Birds in Georgia Sing of Tennessee	Miller
9660	There's Always Something Wrong	Collins
9661	Siamese Patrol	Edison Military Band
9662	As Long as the World Rolls On	Werrenrath
9667	Snow Bird Mazurka	Belmont
9669	Esthetic Galop	Edison Hungarian Orchestra
9670	No, No, Positively No	Meeker
9671	Chimmie and Maggie in Nickel Land	Jones & Spencer
9674	Danny and His Hobby-Horse	Edison Concert Band
9676	Oh, Oh, Miss Lucy Ella	Collins & Harlan
9677	Secret Love Gavotte (Bells)	Benzler
9682	June Moon	Gillette
9690	I've Had Many a Sweetheart, But None Like You	Miller
9693	Rakoczy March	Edison Hungarian Orchestra
9694	Yesterday	Werrenrath
9697	Many's the Time Medley	Edison Military Band
9699	I'll Be Waiting Dearie, When You Come Back Home	Miller
9709	Pretty Black-Eyed Susan	Edison Military Band
9712	Marianina	Brockman
9714	Make a Lot of Noise	Murray
9715	Old Dog Sport	Spencer & Girard
9716	Two Blue Eyes	Werrenrath
9717	Love's Confession	Edison Symphony Orchestra
9737	Rosary, The	Kronold
9738	What Will Your Answer Be?	Miller
9740	Dat Friend of Mine	Roberts
9750	Garibaldi	Brockman
9776	"Moolbarri"	Brockman

Suspended List, Mar. 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

ARK., Eureka Springs—Eureka Music Co.
CAN., Quebec, Que.—Lavigueur & Hutchison.
IOWA, Toledo—J. M. R. Hanson.
KAN., Argonia—Ben F. Cissel.
Gas City—Lamberton Hdw Co., also G. P. Lamberton, and at all other points.
MASS., Lawrence—L. J. Tepper.
Lawrence Talking Machine Co., (L. J. Tepper, Prop.)
MICH., Butternut—Osborne Bros.
MO., Gibbs—Warner Perry.
N. Y., Brooklyn—Anthony F. Bangart.
Fulton—Wm. J. Bogue.
Hamburg—F. J. Baser.
New York City—Leon Epstein, and at all other points.
D. Riffkin, and at all other points.
L. Weiss.
Valatie—Wild Brothers.
PENN., Philadelphia—Keene's Victor & Edison Company (Jacob Keene, Prop.)
Weil's Old Curiosity Shop.
TEX., San Antonio—Butchers' Sptg. Goods Co.
France & Thiele.
W. VA., Weston—E. J. Kane Hdw. Co.
WIS., Blanchardville—Dr. A. McKellar.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

A Useful Computer

E. B. Hyatt, an Edison Dealer at Portland, Ore., has just gotten up an "Instantaneous Computer of Edison Amberol Records and Attachments." This seems like a long title for what is, after all, a simple table. In this table Mr. Hyatt has carried out the cost to the Dealer of from 100 to 400 Amberol Records and the cost to the Dealer of from 1 to 50 Standard, Home and Triumph Attachments. In other words, the table shows at a glance that 74 Amberol Records cost $20.72 and that 33 Standard Attachments cost $123.75. It saves all trouble of computing the cost of a given number of Records or Attachments. The computer is printed on a card 3⅜x13 inches and is very convenient for trade use. Mr. Hyatt is willing to mail copies of it to any of his fellow Dealers upon receipt of ten cents each.

An Alaska "Stunt"

The White Co., Edison Dealers at Valdez, Alaska, recently made a request for new electros illustrating our various machines, because those which had previously been furnished were lost in the fire which destroyed their local printing office. In referring to the fire William M. Wilson, president of the Company, writes:

"The printing office was almost completely destroyed, but the editor nevertheless issued a paper on the day of the fire. I enclose a copy for your perusal. The news matter was typewritten, pasted on a large sheet, and *phonographed*. Prints from the negative were distributed to subscribers, instead of the usual type set newspaper."

Indians Make Own Records

We enclose herewith application from a new dealer located at Winnebago, Neb., wrote the Early Music House, Sioux City, recently. This is only a small town but it is the headquarters for a number of Indians who, strange as it may seem, are large users of Phonograph goods, especially machines and blanks. As an example of the way they purchase the latter it may be of interest to you to know that one of our Dealers in that vicinity recently sold a machine and twenty-five blanks to a buck, but was unable to sell him a single Standard Record.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.
ARK., Fort Smith—R. C. Bollinger.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Kohler & Chase, Inc.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.
CONN., New Haven—Pardee-Ellenberger Co.
D. C., Washington—E. F. Droop & Sons Co.
GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
IDAHO, Boise—Eiler's Piano House.
ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.
IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.
IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
KY., Louisville—Montenegro-Riehm Music Co.
LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.
MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.
MD., Baltimore—E. F. Droop & Sons Co.
MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.
MICH., Detroit—American Phono. Co.
Grinnell Bros.
MINN., Minneapolis—Thomas C. Hough.
Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
Minnesota Phonograph Co.
MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Conroy Piano Co.
Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
MONT., Helena—Frank Buser.
NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.
N. H., Manchester—John B. Varick Co.
N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co.
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Regina Co.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.
OKLA., Oklahoma City—Smith's Phono. Co.
PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Musical Echo Co.
Penn Phonograph Co.
John Wanamaker.
Western Talking Mach. Co.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
R. I., Providence—J. A. Foster Co.
Household Furniture Co.
J. Samuels & Bro.
TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.
TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Texas Piano & Phono. Co.
San Antonio—H. C. Rees Optical Co.
UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.
VT., Burlington—American Phono. Co.
VA., Richmond—C. B. Haynes & Co.
WASH., Seattle—Bruce & Brown Co., Inc.
D. S. Johnston Co.
Spokane—Spokane Phonograph Co.
WIS., Milwaukee—Lawrence McGreal.
CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co.
Winnipeg—R. S. Williams & Sons Co., Ltd.

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

I.C.S. LANGUAGE SYSTEM
WITH
Thomas A. Edison
PHONOGRAPH

There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII May, 1909 No. 5

SHORT SERMONS FROM FAMILIAR TEXTS

The spur does not give the horse more speed; it merely brings out the speed that is in him.

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J

Vol. VII. MAY, 1909 No. 5

Short Sermons
from Familiar Texts

TEXT:

The spur does not give the horse more speed; it merely brings out the speed that is in him.

COMPETITION is a spur. Without it we would all be inclined to sit back and be contented with what business came our way.

Competition keeps dealers wide-awake, alert and eternally on the job. It is responsible for good goods, up-to-date store methods, inviting interiors, attractive window displays and liberal advertising.

But competition does not give a dealer more shrewdness and hustle; it merely brings out the business abilities that are in him.

You have competition in the sound-reproducing business. Do not let it worry you or discourage you; but do not ignore it, forget it or under-estimate it.

You can win if you will, and win signally, because you have in the Edison Phonograph an instrument that is worthy of all the enthusiasm and selling effort you are capable of putting behind it.

No competition, however fierce, can hold its own against the perfect work of the Edison Phonograph and Edison Records.

If it hadn't been for competition, the Edison Phonograph might not have been the perfect instrument it is today, answering every demand of people who have been taught to expect the best.

This same competition should induce you to exert greater selling efforts in its behalf, to give it every advantage, to make it more widely known locally and to see to it that every possible purchaser of an instrument hears it before making a decision.

Leave nothing to the imagination of the good people in your locality. Nobody can imagine what a great entertainer it is. Get a hearing for it.

Competition in this business is a matter of exploitation—not of machines.

The Future Bright and Full of Promise

From reports which reach us now and then, it would appear as if some Dealers were trying to make themselves believe that the talking machine business has seen its best day. Some of these pessimistic Dealers are fond of comparing the business with the history of the bicycle, pointing out that it, too, had its palmy days and went into a decline. This comparison is little less than silly, for there is nothing whatever in common between a Phonograph and a bicycle. The Phonograph makes its appeal to the ever-present desire of the human race for music and entertainment. It is true that the bicycle was used for amusement, but it was more like an outdoor sport than anything else. One might just as well claim that the human race was losing its desire for music, when the contrary is the case. The desire for music in one form or another increases hourly. And so long as it exists and increases, the Phonograph will continue to increase in popularity.

There is nothing whatever the matter with the talking machine business that is peculiar to the industry alone. It is true that its volume is not as great nor the demand for machines and Records as large as it was, but the same is true of hundreds of other industries. It is simply suffering from the same business depression that is affecting business everywhere. In fact, we doubt if it is suffering as much as many other manufacturing businesses. Even the Dealers who are disposed to croak would find by looking over their books, that the business they were doing was not so much less after all than they did in the past two years.

We, at the manufacturing end of the business, know that there is nothing the matter with the industry. If we did not believe in it, does the trade suppose that, acting upon the advice of counsel, we would have effected a settlement of the litigation in New York and other States, that has been in progress for the past ten years, when we could just as well have continued the contest longer, or done any one of several things less beneficial to the future of the business? We had promised the trade that we would assume all responsibility for the results of this litigation and we felt that the future of the business would be greatly benefited by a termination of the litigation and it was terminated. The cost did not in the least deter us from following this course.

If we did not believe in the future, does the trade suppose that we would be working upon new machines, working to improve existing machines, working to improve our Records, working to interest higher priced artists to make Records for us and, in fact, working harder than at any time in the past for the permanent improvement of the business?

Does the trade suppose that we would be formulating plans to add to the number and efficiency of our selling force? If we doubted the future, would we within the past two months have turned down three bona fide jobbing propositions simply because they would have encroached upon the territory that legitimately belongs to present Jobbers? Could we not as easily have taken the $30,000 that these propositions represented if we had any thought that the business would not continue indefinitely?

Would we have adopted a policy of protecting Dealers in their respective territories if we had not been looking forward to its effect upon the business of the future? Could we not just as well have continued our old plan and put in as many Dealers as possible and wherever possible just for the money that their business would bring us?

Would we have attempted so radical a thing as to limit Edison Dealers to the sale of our goods as their only cylinder line, if we did not regard such a move as lasting in its benefits and designed to improve the standing of Dealers?

If the future did not seem to us to be full of promise, would we at the present time be planning to spend a greater sum of money than ever, for advertising in publications and for literature to aid our trade in selling Edison Phonographs and Records? Does the trade suppose we would spend a half million dollars or more in this way if we did not expect to get it back with increased profits in the future?

We ask the doubting Dealers to give these facts a little consideration and have the same confidence in the business that we have here. Beyond the same conditions that are influencing other businesses, there is nothing the matter with the talking machine business and the Dealer who, because of the depression, goes out of it or lets up in his efforts to boost it, will in the near future regret his course.

Have patience for a few months longer and when business generally begins to come back, Dealers in Edison goods will come into their own and will find it even a better money-making proposition than it ever has been before.

Continuous Exchange Proposition

Immediately after May 1st, we will begin to mail to the entire trade, a special bulletin and a series of blank forms, concerning a plan by which the trade may return at any time, such quantity of cut-out and defective (not surplus) Edison Standard or Amberol Records (not Grand Opera or Concert) as it may have on hand. This arrangement will become effective on May 5th and will be continued until further advised. The matter will be handled on almost the identical lines as the exchange propositions of the past two years, the only important change being that Dealers must, when they advise us of shipments of returned Records, send an order for immediate shipment for a quantity of Edison Standard or Amberol Records, at least equal to the number of such Records being returned. This order will be forwarded by us to the Jobber designated when credit has been rendered for Records returned. Dealers will also be expected to send a bona fide list of numbers for the quantity designated in the order. The reason for this change is to prevent Dealers from imposing upon Jobbers by returning Records for credit and placing no orders to offset them. In other words, merely using the exchange proposition to pay part of their accounts.

Jobbers and Dealers are urged to watch for the envelope that will contain the exchange papers. They are urged to carefully read the bulletin giving details and to see that none of the blank forms are mislaid. If Dealers do not have a sufficient quantity of Records on hand to at once take advantage of the exchange proposition, they are urged to put the papers away so that they will know where to find them when needed. We expect to be in a position to furnish further copies of the Bulletin or blank forms as may be needed, but the trade will assist us materially if they will take good care of the present lot until more are needed. After the papers have been used to return one lot of Records, it will, of course, be necessary to write us for a set of the forms if desired to return another lot some months later.

This Continuous Exchange Proposition is, by long odds, the most liberal one ever made to the talking machine trade. It still further emphasizes the desire of the National Phonograph Company to do all within its power to aid our Jobbers and Dealers in selling Edison Records on a satisfactory basis. Dealers can no longer complain of their inability to return cut-out and defective Records. The subject will now be entirely in their hands.

By having cut-out and defective Records returned at all times throughout the year, and not in large quantities at one time, we will be enabled to give all details of the matter much closer consideration than heretofore. The inspection that we will give returned Records will make it impossible for Jobbers or Dealers to return Records not included in the scope of the Exchange Proposition and the trade is warned that any attempts to include surplus or broken Records will accomplish no other purpose than to have the entire shipment returned, or at least, credit refused.

Go After Unused Machines

Next to selling a machine, a Dealer cannot do a better thing for himself or his trade than to find Phonograph owners who are not using their machines, because they are out of order, and induce them to have them repaired, cleaned up, or otherwise put in running order. Many a man has stopped buying Records because his machine went wrong in some respect and he neglected having it repaired or looked over. Dealers ought to induce owners of such machines to let them take them and put them in good condition, making an extremely low price for the work in order to get the owner to buy Records again. Where a Phonograph has not been used for several months, for some such reason as the above, when the owner is able to use it again, he has much the same enthusiasm as he had when he first bought it and he buys a larger number of Records than the man who is buying every month. This matter is well worth the attention of every enterprising Edison Dealer.

Wanted—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to

EDISON BUSINESS PHONOGRAPH CO.,
ORANGE, N. J.

A Good Thing All Around

Much of the splendid success of the Amberol Record is due to the efforts of the trade to push it because of the largely increased profits over those made on Standard Records. Amberol Records are an excellent thing for the trade and the public. To the latter they are great value at fifty cents each. To the trade they afford a profit that makes it worth while to sell attachments, combination machines and the Amberol Records themselves. While we want Dealers to sell as many or more Standard Records than ever, we are equally desirous of having them push the Amberol Record wherever they can. There are lots of songs and musical compositions that are practically complete on the two-minute Record, and Dealers should point this out as one of the reasons why Phonograph owners should continue to buy two-minute Records.

The Amberol Record makes it possible to put out many songs, etc., that would not go on the two-minute Record. It is, therefore, possible to urge the sales of Amberol Records without materially affecting the possible demand for the shorter Record. Advance sales of Amberol Records have nearly reached those of the two-minute Record and it will not be long before the sale of Amberol Records will be the greater.

The Amberol Record has another advantage not to be lost sight of. It has made it possible to get up a considerable list of compositions and songs of the better class. Dealers should keep these in mind when they find a customer whose taste is for music of the better grade. In fact, it is sometimes good policy even when you do not know the taste of a customer, to begin by playing music from the operas, for even if the hearer does prefer popular music, he feels flattered that he should be regarded as one of superior musical taste. In all talking machine lines, the sale of high grade Records is limited, and one of their great advantages is to play them when first demonstrating a machine for a customer. The Edison catalogue has a large number of high-class Records in all languages and Dealers should have no trouble in showing that the Edison Phonograph is quite as well equipped in this field as in an other.

About New Locations

Before permitting a Dealer to transfer his stock from one location to another, in the same city, we are, where it is possible, making a personal investigation. That is, our travelling salesmen are instructed to make a careful inspection of the territory, and, where it is possible, we avoid placing a Dealer within say six blocks of another. Otherwise our decision rests upon the report of the salesman regarding the condition of the stock of Edison goods in the hands of the other Dealer who may be located in the same territory.

We have in many cases been successful in inducing the live Dealer to purchase the stock of Edison goods in the hands of the Dealer who has lost interest, thereby eliminating one Dealer, and making it possible for the up-to-date Dealer to do a much larger business. The remaining Dealers have been much pleased with the action taken in these cases.

We would point out that Dealers must not secure locations, or lease stores where they expect to handle Edison goods, without first taking the matter up with this company. The results we are obtaining from this careful inspection of territory are very encouraging, and, while we perhaps may make some errors, we guard against them to the best of our ability.

Protecting Dealers

Every now and then we get a letter from a Dealer having no other competition in his town. He asks questions which seem to indicate that he is somewhat uncertain about our new policy of protecting Dealers. He seems to be afraid that if he does a good business, we will put another Dealer in his town and take part of it away from him. We want to assure every Dealer having such thought in his mind, that he does us an injustice. If a town will only support one good Dealer and that Dealer is handling our goods in a way to get the most business out of the territory, he may depend upon it that we will not disturb him in any way. Our new policy in this respect is not, however, designed to shut out competition, but is rather intended to improve the total volume of our business by encouraging existing Dealers to make greater efforts in their respective territories. To this end, we expect Dealers to carry a sufficient stock at all times, to make proper efforts to sell machines and Records and otherwise to conduct the business to show there is no necessity for another Dealer in his town.

In the larger cities where there are several Dealers, we are going to keep them separated as much as possible and we will not put a new Dealer in a large city where he will interfere with the business of existing Dealers. We are aiming to keep Dealers at least six blocks apart, which, in a large city, should be sufficient sep-

aration. In the large cities, however, it is more difficult to treat the matter satisfactorily than it is in the small towns, and we do not expect to be as successful in insuring the city Dealer from competition as we are in the smaller places. We will, at all times, do the best we can to treat the matter with absolute fairness. We would again urge the progressive Dealers in towns where there are two or more to arrange to buy the stock of the weaker Dealer and thus eliminate so-called competition.

Concerning Dealers' Agreements

The following copy of Bulletin No. 44 to Jobbers only, dated April 10, is reprinted as a matter of record and to get the attention of Jobbers who may not have received the Bulletin itself:

It has been our practice in the past to acknowledge receipt of all Dealers' Agreements forwarded to us by Jobbers. Please take notice that hereafter, such acknowledgments, as a rule, will be discontinued. This action is taken to save correspondence.

Jobbers are urged to forward new Dealers' Agreements without delay after shipment of initial order, and, in case a new dealer does not quality, or, for any reason, is not acceptable to the Jobber, would request that prompt notification be sent to us, so that our files may be cleared. This will save Jobbers' considerable loss of time, in cases where we receive subsequent applications from towns where a dealer has not qualified.

Jobbers very frequently send us signed Agreements and omit to send applications; this causes unnecessary delay.

We also find that many Jobbers send us signed agreements, together with signed applications, which necessitates returning the Agreements to the Jobber for statement of the initial order and shipment. This necessitates unnecessary correspondence, and delays the work of this department.

In all cases, Jobbers should hold the Agreements until advised of the acceptance of an application, and then forward one copy of Agreement to us with complete statement as to initial shipment.

We also call attention to the necessity for sending a signed application in all cases.

Edison Awarded Rare Medal

The Royal Academy of Sciences in Sweden has given Thomas A. Edison the Adelskiold gold medal for his inventions in connection with the Phonograph and the incandescent light. This medal is conferred only once in ten years. It has been given to Charles H. Graves, American Minister, for transmission to Mr. Edison.

Following Up the Violators

A preliminary injunction has been granted in the Federal Court, in the case of the New Jersey Patent Co. and the National Phonograph Co., against the Paxton & Baker Co., of Hammond, Ind., by which the defendant is restrained, until further order of the court, from selling certain Phonograph Records at less than the prices stipulated in a contract with the National Phonograph Co. It was alleged in the complaint asking for an injunction that the defendant company had entered into a license agreement with the National Phonograph Co., by which the defendant company was to sell the Records at not less than specified prices. It was alleged that the defendant company had sold the Records at less than these prices.

A suit was recently brought by the National Phonograph Company against Helen M. Woodman, doing business at No. 339 Washington street, Boston, under the name and style of Home Entertainment Club. This defendant had been exchanging and selling Edison Records at cut prices for several months and had refused to desist from such practice. A suit was thereupon brought and a motion made for preliminary injunction. The case was referred to a Master, before whom the defendant and her husband, who acted as the manager of the business, were cross-examined. Upon the filing of the Master's report, the motion was brought on for argument before Judge Lowell, and the defendant, by her attorney, vigorously opposed the granting of the injunction. The court, however, ordered that a preliminary injunction should issue and the same was duly issued on March 16, 1909.

Another suit has been recently filed by the National Phonograph Company, in the United States Circuit Court at Boston, against S. Polimer, doing business at 2012 Washington street, Boston, this suit being based upon the offering for sale of Edison Records at cut prices. A motion for a preliminary injunction was made and a restraining order was granted on March 16th.

Advertising puts a store or enterprise under a white light. Publicity directs public attention to something which would otherwise remain unknown. If that something is good—if it will stand the ordeal of the white light—then advertising makes it the vogue, makes it go, makes it a success. If the white light merely emphasizes the defects of the store, the enterprise or the article, then publicity would serve to warn away patrons or buyers rather than to attract them.

Cut-Out Record Hanger

We are shipping to all Jobbers a quantity of large hangers giving the list of 300 Edison Records, to be dropped from our catalogue on August 1. These hangers are intended to assist Dealers in disposing of such stock of these Records as they may have on hand. The heading on this hanger makes no reference at all to the fact that they are cut-out selections. It has been suggested that the trade might have better success in selling these Records if the public did not know they were to be withdrawn. Dealers can point out this fact where they think it will be better to do so. Dealers having any of these Records in stock are urged to get this hanger from their Jobbers and put it up in a prominent place.

Cannot Consign Goods

The attention of the trade is directed to Bulletin No. 27, printed on page 20. It refers to the matter of consigning Edison goods and was sent out at the request of the Executive Committee of the Jobbers' Association.

The complaint was specifically regarding the practice of certain Jobbers sending out Edison Records on approval, the plan usually being that they would send out the new Records and at the end of the month, or some future date, take back such portion of same as were not salable. This, of course, constitutes a consigning of goods, which is a violation of the Jobbers' Agreement.

Caution

A Philadelphia Dealer recently wrote us as follows:

"I would like to ask you whether you are aware of the fact that there are fellows going around over here that tell Phonograph owners they can improve the loudness and sweetness of sound on the four minute reproducers, by placing improvements on them. Several of my neighbors had their brand new reproducers totally ruined. It would be wise for you folks to warn your patrons through your monthly list against such inventors."

This paragraph explains itself. Dealers should not take up the sale of any so-called improvement to the Edison Phonograph without giving it the most careful consideration, and they should especially urge their patrons not to adopt any of these devices until they have been assured by a competent Dealer that it is safe to use them.

We all have higher ideals in trade than we practice—we can't practice them; for we must combat those of lower ideals.—*Common Sense.*

Spanish Amberol Records

The National Phonograph Co. have just finished at their New York laboratory a series of Amberol (4-minute) Records, intended primarily for their Spanish trade, but which should be well received by cosmopolitan music lovers, as they are a representative collection of typical songs of Spain and Spanish-speaking countries. They utilized the services of several Spanish artists now at New York, with the Anna Held Company in the successful musical play, "Miss Innocence," and made a set of fourteen Spanish-"Flamenco" Records—six soprano solos; three by instrumental trio, (two guitars and one "bandurria," a small guitar with wire strings being the baritone of a combination, the mandolin or

"LOLA LA FLAMENCA"

lute being the soprano; and four guitar solos. The soprano, "Lola la Flamenca," is a prominent Spanish dancer and singer, very popular, not only in Spain, but in other countries, especially in Paris, from where she came direct to New York. She was born at Seville, Spain, and is a specialist of "flamenco" songs, songs typical of Andalusia, a region of southern Spain, and which have the same charm and languor which distinguish the songs of southern countries. The instrumental trio has played delightful selections. This trio is composed of Amalio Cuenca and Eduardo Salmeron, guitar players, and Miguel

Casares, "bandurria" player. They are immensely popular in Europe and Spanish America. Eduardo Salmerón is especially popular in England. He resides at London, and has played before King Edward, who complimented him personally for his fine execution. Amalio Cuenca is also a splendid guitar player. He has a great

AMALIO CUENCA

reputation in Europe, and also in Mexico, where he played before Díaz and was warmly praised by him.

The National Company have also made twelve Porto Rican selections, sung by Gracia López, a young Porto Rican soprano, with a very fine natural voice, and by Jorge H. Santoni, a well known Porto Rican singer and musician. They are beautiful selections and are a representative collection of the songs of that delightful island possession, which, in common with all Spanish countries, has numerous typical and folk songs full of charm and sweetness.

Last, but not least, the company also made four "bandurria" solos by Joseph Ramirez, the best "bandurria" player in the world. Mr. Ramirez is a Spaniard and has a great reputation throughout the world. He is also well known in this country, as he was the originator and organizer of the Spanish troubadours, which toured this country with great success several years ago. He has also been with Maude Adams in "Twelfth Night," with Frances Starr in "The Rose of the Rancho," and of late with William Faversham in "The World and His Wife" and "The Barber of New Orleans." The selections recorded by him are delightful dance airs.

While these Records are intended chiefly for Spanish-speaking countries, they will shortly be placed at the command of the trade in this country.

Among the Jobbers

The Musical Echo Co., of Philadelphia, has disposed of its stock of talking machine goods to Landay Bros., of New York, and have discontinued the business, both at wholesale and retail. Louis Jay Gerson, formerly manager of this company, has become manager of the talking machine department of John Wanamaker, Philadelphia.

The Houston Phonograph Co., J. N. Swanson, manager, 709 Louisiana street, Houston, Texas, have bought from the receiver the stock of the Texas Piano and Phonograph Company, and will continue the business at the foregoing address.

The Pacific Phonograph Company, 1385 Sutter street, San Francisco, Cal., have succeeded to the talking machine department of Kohler & Chase of that city. They expect to make an aggressive campaign for business in the Coast and adjoining States.

The American Phonograph Co., Detroit, Mich., Edison Jobbers, will on May 1 remove from their present store at 106 Woodward avenue to new quarters at 252 Woodward avenue.

The Conroy Piano Company, Edison Jobbers at St. Louis, have sold their entire talking machine stock to the Silverstone Talking Machine Company, of the same city, and will retire from the talking machine business. With their retirement, the talking machine industry loses one of the pioneers in the business. P. E. Conroy, the head of the Conroy Piano Company, was one of the first half-dozen to enter the talking machine business. Mr. Conroy, and the company which was later incorporated to conduct the business, have since been steadily identified with the industry. They have seen it grown from almost nothing to its present magnitude. They are now giving up their jobbing privileges to devote more time and capital to pianos and musical merchandise. Their retirement will leave the Silverstone Talking Machine Company and the Koerber-Brenner Music Co. as the only Jobbers in St. Louis.

It's the way a man sticks to a thing that marks him as a success or a failure. Many a fellow has won out at the eleventh hour, just because he wouldn't let go. Don't be a quitter. —*Talking Machine World.*

Selling the Goods

The sale of Amberol Records is increasing by leaps and bounds. Reports for last month show that sales of these sweet-toned, long-playing Records came pretty close to the sales of Standard Edison Records.

Considering the fact that the Amberol Records were never heard of until last fall, this is phenomenal, but considering the quality of the Records, it is but natural.

The point is: are you getting your share of this Amberol business? These Records are of no use to owners of Edison Phonographs unless their instruments have been brought up-to-date.

The new types of instruments play both Standard Edison Records and Amberols. Every time you sell one of these you add an Amberol Record customer, but think of the Amberol trade you might get if all Edison Phonographs heretofore sold in your territory were equipped with the necessary attachments.

It isn't as if putting on these attachments was a labor of love. It isn't as if it was entirely a move towards future Record business. Its a good, paying stroke in itself because you make as good a profit on the attachments as you do on anything else you sell.

So long as there are Edison Phonographs out in your locality not equipped to play Amberol Records, there is business you are not getting and it is easy business to get. Do not neglect this field.

From the Talking Machine World.

Now, there are some things in connection with the talking machine business that should not be lost sight of.

Not for a moment—follow the leaders—the business builders.

Do the manufacturers themselves show lack of confidence in the future of the trade?

Is there anything in their actions which would cause such a belief?

Are they unloading stocks in a manner which is detrimental to trade interests?

Are they pushing out their lines from irresponsible sources and through channels which seriously interfere or are intended to enter into competition with the legitimate dealer?

No. On the contrary they are doing everything to safeguard the industry.

They are carrying on aggressive advertising campaigns and investing huge sums of money in lines of publicity which could be saved if they so desired.

No, the talking machine men of the industry have faith and confidence in it.

Their actions prove it.

Now, just think it over, Mr. Talking Machine Man of the weak heart and shaky nerves, and just take a leaf from the leaders in the trade.

Follow out their line of policy and see if you can draw from it the belief that they have lost heart in the business.

No; certainly not.

But———

The stream cannot rise higher than the fountain, and the talking machine business cannot rise higher than the general trade conditions of the country.

It is ridiculous to suppose for one moment that it could, but it is surely rising with the general tide of prosperity.

Mark that.

Take heart. Draw inspiration from good sources.

Revitalize your business with the energy which will insure you success.

Get your business house in order.

There are always matters to consider in the conduct of your affairs which may have escaped you.

Keep close to the subject.

Watch the changes which mark the years.

Remove that clot from your business brain, that the talking machine has seen its best days.

It has not.

Look at the demand to-day for the higher-priced machines, which is so large that the manufacturers have been unable to meet it with the promptness most desired by Dealers and Jobbers.

The higher-priced machines were never in such demand as they are to-day.

Just hustle.

Good Display is Half the Battle

Display your Phonographs so that everyone who comes into the store or passes by will know that you sell the Edison.

You have everything to gain by letting *everybody* know this. The indifferent passerby of today may be the buyer of next week. Or he may mention that you sell the Edison to someone else who will buy.

You ought to keep a Phonograph or two in your window and you ought to arrange the display so attractively that nobody can help seeing and making a mental photograph of it in passing by.

Use plenty of window cards giving prices and telling about the easy-payment plan, if you sell in that way.

Inside the store give the Phonograph a good place up near the front. Keep them on Record cabinets or on the counter always ready to play. Keep a number of good popular Records near at hand so there will be no delay when a customer wants to hear the machine.

Have one machine of each type always ready to start up so that your customers can hear the type they prefer or make comparisons.

The Phonographs that are set in the window should be arranged so they can be gotten out readily. It is also desirable to have one or more of each type in unopened boxes just as they were received.

A customer may want one shipped or he may want to carry it a long ways in a vehicle. Then, too, you will sometimes have a customer who wants a brand new machine that has never been used—fresh from the factory.

Music stores find it pays to have a Phonograph in the sheet music department for demonstrating the sheet music, both vocal and instrumental. There are Edison Records for most piano and vocal pieces and it helps the sale of both music and Phonographs to demonstrate them.

Have your Phonograph department where everybody who comes in can hear the machine played. People who come in especially to hear it will do so much more readily if they have only to step inside the door instead of having to walk the length of the store.

Many Edison Dealers have told us that the Edison up near the front acts as a magnet to bring in customers who make purchase in other lines. It also comes in splendidly for entertaining customers when there is a delay in waiting on them.

The Edison is deserving of the very best location you can give it for it is a wonderful seller and is gaining every day. What other merchandise yields as large a profit as Edison Phonographs and Edison Records? What other merchandise brings the buyer into your store month after month and gives you a chance to build up trade in other lines?

About Advance Solicitation

Some weeks ago a Dealer wrote in, asking us to supply him with a small quantity of Dealers' order blanks, stating that he wanted to send them to those who have Edison Phonographs and in this way solicit orders for Records in advance. "By trying it three months," he said, "I will then know whether it will pay or not. I carry the largest stock of Records and Machines that any Dealer carries in this part of the country for over five hundred miles and it is my intention to push the business to its fullest extent."

Knowing that other equally enthusiastic Dealers may be thinking of the same plan for getting business, we reprint the reply we made to the above Dealer, as follows:

"We only print a sufficient quantity of Dealers' Order Blanks each month to mail copies to the entire trade. We have no supply that will permit us to supply them to the Dealers in compliance with the requests similar to yours. In fact, we would prefer to do all that we can to discourage any such use of these blanks. We believe that nothing whatever would be gained in attempting to solicit orders for Records one, two or three months in advance. On the contrary, we believe that sales would be lost by doing so. If the average individual could know any time in advance what Records were coming out, he would be disposed to wait for those he wanted instead of making a fairly good selection from the only list at hand, if he had but one.

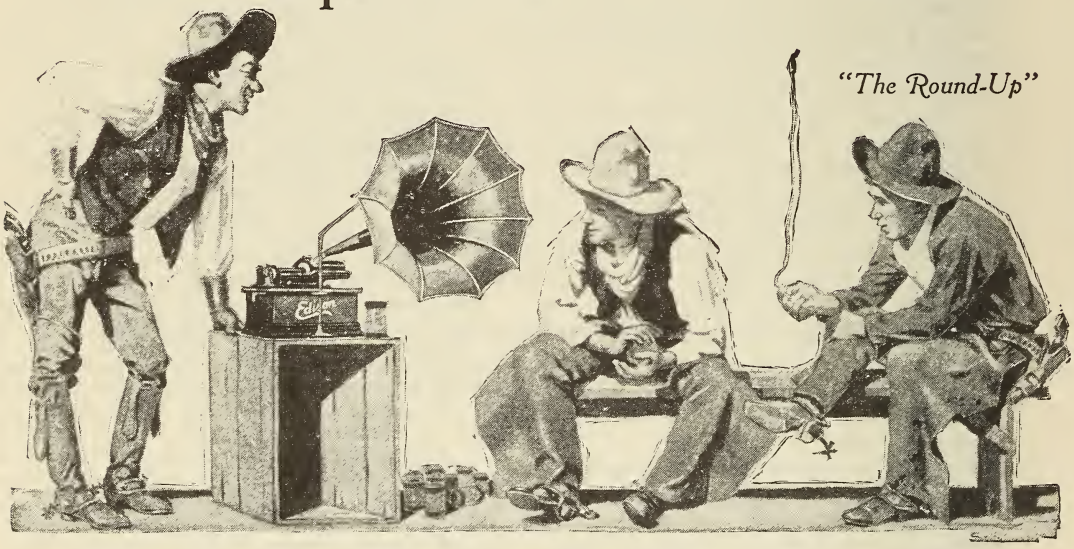
"We believe that if you take up the proposed plan, even by doing the printing at your own expense, you will do something that will cause you considerable trouble with no corresponding increase in business. Our policy in the past has been to discourage the distribution of printed matter in advance of the selling date. Where Dealers do their own printing, we cannot prevent them from circularizing in advance, but we discourage it because we believe that, if attempted by Dealers in general, it would cause an endless amount of trouble and confusion, and in the end no one would profit. If you try it in your territory, you will very soon find that some Dealer whose territory adjoins yours will do the same thing and others will be compelled to follow in self-defense.

"We greatly appreciate the motive that prompts you to consider a plan of this kind, for it shows you are giving the business your best attention. We simply advise against it because we think that in the end you will regret it."

Readers of magazines and other pub
Page Copy in

The EDISON

SOMETHING to enjoy in the evening, at home, in comfort, without effort. Something that is cleaner, brighter and more fascinating than most entertainment that is planned for and paid for.



Some Exclusive Features of the Edison Phonograph

GO to an Edison dealer's and compare the Phonograph with other instruments. Note particularly its sturdy construction, good for years of perfect work; its indestructible reproducing point, which never needs to be changed; its long-running, silent motor, most essential to brilliant work; its sensitive wax cylinder Records, famous for their clearness and sweetness of tone; its large, specially designed horn and its new Amberol Records, playing twice as long as the standard Edison Records and longer than any other Record.

Have you ever tried making your own Phonograph Records? It's no end of fun. This can be done only with the Edison.

Edison Phonographs are sold at the same prices everywhere in the United States—$12.50 to $125.00. Ask your dealer or write us for catalogs of Edison Phonographs and Records.

NATIONAL PHONOGRAPH CO., 23 Lakeside Ave., Orange, N. J.

Are you doing your part by seeing t
store when they

cations can't get away from this Two-
ne May issues

PHONOGRAPH

SOME can, at times, hear noted singers and famous bands and orchestras.

Everybody can, at all times, hear them, to equal advantage, through an Edison Phonograph.

In no other way than through an Edison Phonograph can you hear, to equal advantage, just those you care most for render selections of your own choosing.

Notable Contributors to the May Edison Record List

MABEL McKINLEY is a notable addition to the staff of Edison artists. She is a composer of great merit, the possessor of a delightfully sweet soprano voice and a universal favorite on the stage. Her own song, "Golden Rod," is her contribution to the May Edison Records. Press Eldridge, "Commander-in-Chief of the Army of Fun," enters the Phonograph field with a heart-to-heart talk called "A Confidential Chat," the biggest hit in his whole repertoire of monologues. 38 other Records, standard Edison and Amberol, all by artists of the highest class, are included in the May list. Hear them at your dealer's.

Standard Edison Records, 35c. Amberol Records, 50c. Grand Opera Records, 75c.

NATIONAL PHONOGRAPH CO., 23 Lakeside Ave., Orange, N. J.

The Edison Business Phonograph saves the time of high-salaried men and increases their letter-writing capacity

TRADE MARK

Thomas A. Edison

t the public can't get away from your
nt Edison Goods?

Readers of magazines and other publications can't get away from this Two-Page Copy in the May issues

The EDISON PHONOGRAPH

SOMETHING to enjoy in the evening, at home, in comfort, without effort. Something that is cleaner, brighter and more fascinating than most entertainment that is planned for and paid for.

"The Round-Up"

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Thomas A. Edison

The Edison Business Phonograph saves the time of high-salaried men and increases their letter-writing capacity

Are you doing your part by seeing that the public can't get away from your store when they want Edison Goods?

The Other 13,000

What they are doing and what they want to know about.

W. A. Whitmore, 3119 Cumberland street, Phila.—Several days ago I sent to you one of my advertisements, but neglected to say that I sold two outfits before the job left the printer's office. I took the tip from the PHONOGRAPH MONTHLY and advertised to send outfits on trial. It is *the* way to sell Phonographs.

Ramsay & Co., Rocks, Md.—We notice in the PHONOGRAPH MONTHLY an item about a Dealer in a small town of 1,900 inhabitants getting orders or selling twenty-nine machines. If you will refer to your records you will find that in December, 1908, you did not think this town was large enough to put a Dealer in here and we had trouble to get the Dealers' Contract, as this town is down as ten inhabitants on the map or by mercantile reporters. Well, we succeeded in getting the contract through and received our initial order of three machines and 150 Records January 11, 1909. Up to the present time we have orders booked and signed and some already delivered for twenty-five machines, besides the Records and four-minute attachments, etc., sold and delivered. We are carrying about sixty-five of the four-minute Records and about 300 of the two-minute Records. Less than three months we have sold almost as many as the Dealer in the 1,900 town and we think will keep on increasing from now on. We thought we would let you know what we were doing.

Crescent Drug Co., Shawnee, Oklahoma.—We find our sales have greatly increased since we completed our list of Edison Records, and sales are so easily made. We are only sorry we did not take this step long ago. We find that mailing the Phonograms out each month to phonograph owners and prospective purchasers is a great help.

S. Finn, Walterboro, S. C.—Have you any connection with the sale of Edison Machines and Records in Russia at present? Also which principal cities of them?

[We have no direct connection, but our goods are sold by dealers in all of the principal cities.]

H. H. Caswell, Harrison, Maine.—We appreciate the PHONOGRAPH MONTHLY very much. It is a great help to the Dealer.

Louis R. Murray, Ogdensburg, N. Y.—The contents of the Edison PHONOGRAPH MONTHLY are read with as much interest as any periodical I receive. What's more I find myself impatiently awaiting its arrival. I could not bring myself to miss one line, much less an issue.

You keep up the crowing; and we can't help laying eggs. I have just marked my cut-outs so that I can tell them at a glance. You can rest assured that my efforts will be to sell every cut-out before August.

Amberol slips 1490 were just the thing to include with the April list, which went the rounds of my mailing list.

The Levi Records are winners. That London band is just as good, too.

For the Amberols, I have nothing but praise. In fact I have sold almost twice as many as the Two-Minute Records figuring from my total sales. Figuring from the new Records since the arrival of Amberols, I can safely say I have sold three to one of the Four-Minute.

I ordered several Cuban and Mexican Records (instrumental) and they struck a right vein as I disposed of them in three days by playing them between times.

W. A. MacPherson, Easton, Me.—Is it proper for any Dealer in Edison goods to put sub-agents into another Dealer's territory? Ought we as Edison Dealers, to "butt" into another Dealer's territory? Is it just the proper thing for any Dealer to have sub-agents, when the established Dealer is carrying a large stock and paying insurance and taxes. He should be allowed the business in his territory. The sub-agent has no money invested and can pick out the sales without any expense, only his time and then get the commission?

[The principle back of these questions cannot be satisfactorily answered. No matter what way be the right or wrong of the matter we cannot attempt to settle it. Except in a few somewhat isolated instances it is practically impossible for us to say where one Dealer's territory begins and another's begins. As long as Dealers will sell Edison goods according to the Dealers' Agreement we do not see how we can prevent one Dealer from selling in another Dealer's town, any more than we can prevent a Dealer from advertising and selling by mail in all parts of the country.]

The Wise Piano House, of Boise, Idaho, recently issued a circular letter, reading in part as follows, to the prospective purchasers of Phonographs in their vicinity:

"The African missionary, Royal J. Dye, who spent eleven years as a missionary among the natives of the Congo, was in Walla Walla a few days ago, and bought from us a $60 Edison Phonograph, along with a lot of Records, extra sound boxes, reproducers and Record blanks to take back there in May.

Those superstitious natives will surely scarcely be able at first to comprehend these wonderful entertainers, and must experience that awful sensation that any of us would feel if the Almighty spoke to us direct. And yet these everday occurrences, grown common place with us, are still wonderfully wonderful. We may put in cold storage our fruit, can or preserve it for a few years, but to catch so fleeting a thing as sound to be released in full power for future generations, seems still to the wisest of us, a feat uncanny.

Mr. Dye will most likely record many interesting native chants and songs for our entertainment on his next return from the Congo.

It would afford great pleasure to many who read this, to reproduce, in after years, the childish prattle or little songs of the dear ones, now a daily joy, that will then be grown, or possibly passed away.

The opportunity is yours. Call and see us about it. Easy terms.

E. A. Schweiger, 664 Grand street, Brooklyn, N. Y.—Kindly inform us how to distinguish the difference between the Type A and B Triumph machines so as to put on the Amberol attachments.

[The Model A Triumph Phonograph can be distinguished from the Model B Triumph Phonograph by the cabinet, the Model A having a flemish or green oak cabinet, the Model B having the golden or antique oak.

The Model A Triumph Phonograph has a black japanned winding crank with a slot cut in the shaft to fit the pin in the winding shaft. The Model B Triumph Phonograph has a nickelled winding crank that screws on to the winding shaft.

The Model A Triumph Phonograph has a body which rests on the top plate between rubber cushions, and is bolted through the top plate from the upper side. The Model B Triumph Phonograph body has no lugs and rests on the top plate, being bolted from the under side of the top plate.

These three distinguishing features should enable the trade to identify the two types.]

G. B. & A. D. Clark Dealers at Searchlight, Nevada, recently published a unique and convincing advertisement in their local paper. It reads as follows:

No. of Phonographs of all kinds in use in Searchlight 23
No. of Edison Phonograhs in use in Searchlight 19
No. of Edison Phonographs sold by us in ten months 14

Merit Wins.

A Live Wire

The force of example may be applied with quite the same propriety to Jobbers as it is to Jobbers. If it is advantageous to tell Dealers through the PHONOGRAPH MONTHLY what other Dealers are doing, is it not equally allowable to point out to Jobbers what means other Jobbers take to get business. Every month the mails bring to us one of the letters that the O. K. Houck Piano Co., of Memphis, Tenn., send out to their Dealers. Below is the latest one, dated April 15. We think this good stuff.

TO EDISON DEALERS.

The April list of Edison Records was a business getter par excellence and the June List enclosed herewith will certainly be a strong hot weather trade magnet.

Any legitimate way of getting people into your store should be taken advantage of by you, and we know of no better way than to push the new Records.

The National Phonograph Company spends thousands of dollars advertising these new Records in the magazines, all of which advertising accrues to your benefit if you do your part.

Your part is to have the new Records and to let people know you have them—which means selling them.

Some dealers (not many Edison, thank goodness) imagine the summer season is a necessary evil, others force the issue and reap their reward in increased profits.

Which one are you?

Confirm our belief that you are the latter by placing your order for June Records without further delay.

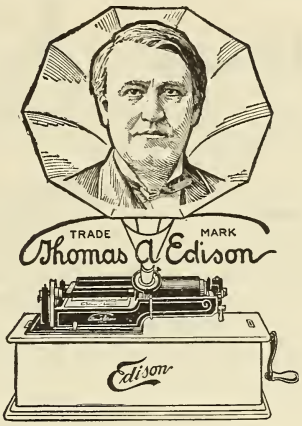
If a pleasant incident occurs in the store, one that has a news value or in which there is human interest, do not hesitate to "give it to the papers." They may not mention your store by number—and then again they may. If they do not, those most interested in the item will be sure to do so, and every time a retailer's name is mentioned in a kindly way throughout his territory it is helping to make a customer.—*Inland Stationer.*

New Edison Talent

UNITED STATES MARINE BAND, WILLIAM H. SANTELMANN, CONDUCTOR

MISS GRACE CAMERON

No. 614



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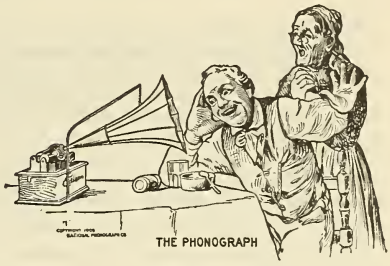
No. 624



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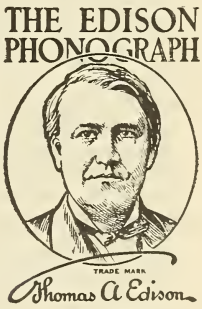
No. 622



No. 650

Any one of the above electros will be sent to any Dealer who wants to print business cards, letter heads, bill heads, etc. All that we ask is a copy of the job in which it is used.

"Fou the Noo"

It is contrary to our custom to print the words of songs of which we make Records, but we have had so many requests from Dealers and the public for the words of Harry Lauder's song, "Fou the Noo," that we print the words below:

I've just come frae a weddin' or a fun'ral,
A Chrisn'ing or a something of the kind,
Of the stuff that I've been drinking's took ma noodle,
And ta what and where I've been I canna mind.
I feel as brave as any highway robber,
I've the courage of a dozen'd men the noo,
I'm a miserable devil when I'm sober,
But I'm very very happy when I'm fou.

(Coughs) This is the whiskey cough I've got I think. When I was going upstairs last night, the wife cried down: "Is that you, John?" I said: "I, my ain it is me, who was yer expec'ing?" Och dear me, I'm telling you.

I am fou the noo, absolutely foo,
But I adore the country I was born in,
For my name is Jock McGraw,
And I dinna care a straw,
For I've something in the bottle for the morning.
(Coughs.) Och I, Ab-so-lute-ly.

Co-operation

The employees of the Eastern Talking Machine Company, Edison Jobbers in Boston, recently formed a permanent organization among themselves for the purpose of recreation and good-fellowship. E. F. Taft, the General Manager of the Company, was elected President; A. W. Chamberlin was chosen Vice-President, and S. J. Freeman, Secretary. The most interesting thing about this organization is the spirit of co-operation that it represents. Employees of a company do not, as a rule, organize unless they are on pretty good terms with their employers and with themselves. And when this condition exists, the maximum amount of co-operation is secured. Organizations of this kind are a good thing for both employer and employed and the example set by the Eastern Talking Machine Co. might be followed to excellent advantage by the employes of other Edison Jobbers.

Advance List

Of Edison Standard and Edison Amberol Records for July, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before June 25th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on June 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on June 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after June 20th, but must not be circulated among the public before June 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on June 24th, for delivery on the following day. Jobbers are required to place orders for June Records on or before May 10th. Dealers should place July orders with Jobbers before May 10th to insure prompt shippment when Jobbers' stock is received.

Edison Standard Records for July

10157 The Peacock — **Edison Concert Band**

A characteristic number by L. P. Laurendeau, the writer of numerous popular instrumental compositions, many of which are listed in the Edison catalogues. A truly pleasing selection. Publisher, Carl Fischer, New York.

10158 Help! Help! Help! I'm Falling In Love — **Grace Cameron**

The title is the wail of a young miss who has been made nervous and shy and whose heart has been set fluttering by meeting a certain young man. She declares she is falling in love and wants some handsome life saver to come to her rescue. Miss Cameron sings this song on the stage and naturally makes an excellent Record of it. Orchestra accompaniment. Music, Harry Von Tilzer; words, Vincent Bryan; publishers, Harry Von Tilzer Music Publishing Co., New York.

10159 Tittle, Tattle, Tattle Tale — **Byron G. Harlan**

A new "kid" song similar to "Smarty" (our Record No. 9872) and constructed around the derisive sentence so well known to every school child. Who, no matter how old, can forget the penalty imposed for telling tales? This song cannot fail to recall such childhood days. The air of the song is catchy and ought to make it as popular as "Smarty," "Schooldays" and similar compositions. Orchestra accompaniment. Music and words, Herbert Ingraham; publisher, Shapiro, New York.

10160 I Used to be Afraid to Go Home in the Dark Medley — **Albert Benzler**

Another of Mr. Benzler's clever xylophone solos. It includes these three popular hits: "I Used to Be Afraid to Go Home in the Dark," "My Rosy Rambler" and "When I Marry You." Orchestra accompaniment.

10161 The Whitewash Man — **Arthur Collins**

A coon character song by the writers of the popular "Meet Me in Rosetime Rosie" (our Record No. 10079) and many other widely known songs. It is spring and the whitewash man sings of his importance at this season of the year. No singer in the Edison catalogue could make a better Record of this kind of song than Mr. Collins. It will recall the success that he had in "Any Rags" and similar popular songs. Orchestra accompaniment. Music, Jean Schwartz; words, William Jerome; publishers, Cohan & Harris Publishing Co.

10162 Blue Feather — **Ada Jones and Billy Murray**

An Indian love song on the style of "Rainbow" (our Record No. 10049), which is also sung by Miss Jones and Mr. Murray. The publishers of "Blue Feather" expect it to be a great success and they predict that within a very short time it will be whistled and sung from one end of the country to the other. It possesses the essential qualities of attractive words and pleasing rhythm. Orchestra accompaniment. Music, Theodore Morse; words, Jack Mahoney; publishers, Theodore Morse Music Co., New York.

10163 Nobody Knows, Nobody Cares — **Will Oakland**

A sentimental song perfectly fitted to Mr. Oakland's remarkable counter-tenor voice. It was written by Chas. K. Harris and is regarded by him as one of his best songs in some time. Some of Mr. Harris' recent successes are "I'm Starving for One Sight of You" (our Record No. 9977) and "Always Me" (our Record No. 10009). Orchestra accompaniment. Publisher, Chas. K. Harris, New York.

10164 Braham's Medley Jig — **New York Military Band**

A jig with the real dancing swing to it, compiled by the late Dave Braham, whose musical contributions to the old Harrigan and Hart shows were such a big part of those entertainers' success. The late Wallace Reeves, director of the American Band of Providence, and afterward successor to the late P. S. Gilmore, arranged it for Military Band and played it with great success with the organization of which he was the head. Publisher, W. H. Cundy, Boston, Mass.

10165 Abie, Take an Example from Your Fa'der — **James Brockman**

A Hebrew dialect song in which a prosperous Hebrew gives some timely, though humorous, advice to his son. The Record will show that Mr. Brockman is quite as good in Hebrew dialect as he is in Italian. He will be recalled as the writer of several excellent Edison Records in Italian dialect. Orchestra accompaniment. Words and music, James Brockman; publishers, M. Witmark & Sons, New York.

10166 Sweet Peace, the Gift of God's Love — **Edison Mixed Quartette**

Although a sacred selection, this Record will appeal to all Phonograph owners because of its delightful melody and its splendid rendition by the Edison Mixed Quartette. Unaccompanied. Music and words, P. P. Bilhorn.

10167 It Happens in Many Families — **Billy Murray**

A comic song descriptive of what happened in the years following the marriage of Joe and Flo. Many families will find some familiar things in the words of the song. Orchestra accompaniment. Music, Edward Flanagan; words, Tudor Cameron; publishers, M. Witmark & Sons, New York.

10168 Yankiana Rag — **American Symphony Orchestra**

This composition is featured in Anna Held's musical production, "Miss Innocence." It cannot fail to please all lovers of light musical compositions when rendered by orchestra. Composer, Melville J. Gideon; publisher, Shapiro, New York.

10169 Uncle Josh at a Baseball Game — **Cal Stewart**

The baseball season is now increasing in interest, the fans are beginning to get a line on the leaders, and everything in the way of baseball will arouse considerable interest. Uncle Josh's baseball experiences, as given on this Record, are therefore timely and the Record ought to be in great demand. The words on the Record are original with Mr. Stewart.

10170 Heinie Waltzed 'Round on His Hickory Limb — **Collins and Harlan**

Although Heinie had a wooden leg he indulged in dancing. The song describes his success in waltzing with such a handicap. It is one of the hits in the leading vaudeville houses. Music and words, Herbert Ingraham; publisher, Shapiro, New York.

10171 I Want a Little Corner in Your Heart — **Ada Jones**

A coon love song that should, if merit of words and an attractive melody are an indication, be one of the successes of the year. It is above the ordinary in attractiveness. It will recall the success that Miss Jones had in singing "My Carolina Lady" (our Record No. 8948) and "Just A Little Rocking Chair and You" (our Record No. 9222). Orchestra accompaniment. Music, Kerry Mills; words, Andrew B. Sterling; publisher, F. A. Mills, New York.

10172 "The Fans" March — **John Kimmble**

An accordion solo. Another of Mr. Kimmble's own compositions. It is well written and played in his usual clever manner. Piano accompaniment.

10173 Go Easy Mabel — **Edward Meeker**

Mabel is a young woman with the champagne habit. Her "steady" is only a ribbon clerk, and when they go out to dine, Mabel's liberality in ordering things to eat and drink causes Percival to beg her to "go easy," because he is not a Pittsburg man, and, therefore, not able to pay the bills. Orchestra accompaniment. Music by J. Fred Helf, composer of "Make a Noise Like a Hoop and Roll Away" (our Record No. 10122); words, Ren Shields, Ed. Moran and Will D. Cobb; publishers, Helf & Hager Co., New York.

10174 Good Night, Moonlight — **Premier Quartette**

A sentimental ballad of the same style and character as "Blue Bell" (our Record No. 8655), written by Theodore Morse, who wrote the music of this selection. The Premier Quartette sings it in a manner that must please those who appreciate quartette singing. Unaccompanied. Words, Jack Mahoney; publishers, Theodore Morse Music Co., New York.

10175 Flanagan's Boarding House — **Steve Porter**

Mr. Flanagan's vaudeville specialties are always clever and amusing, but this is better than the average. It includes lots of funny things, such as the exclamation of the landlady, when the boarder found a needle in the soup, that it was a typographical error; it was meant to be "noodle," not "needle." If anyone thinks that the Flanagan series has run out, he wants to hear this one and he will change his mind.

10176 Thomas Jefferson March — **United States Marine Band**

The opportunity to hear another Standard Record by this superb band organization will be widely welcomed. William H. Santelmann, the conductor of the Marine Band, is the composer of the selection, and between the merit of the composition and his successful leadership, the Record is one that will delight all lovers of band music.

Edison Amberol Records

155 Egmont Overture — **Edison Concert Band**

This famous overture was written by Ludwig von Beethoven in his "second period" of composition (1800-1815), marking the zenith of his best works. It was composed for Goethe's tragedy of "Egmont." It is an intense and powerful tone-picture expressing the tragic events of this great drama. Beethoven was born December 16, 1770, at Bonn on the Rhine, and died in Vienna, March 26, 1827. Of all the musical composers he stands pre-eminent.

***156 The Tough Kid on the Right Field Fence** — **Digby Bell**

A doubly attractive Record. It is made by Digby Bell, one of the best-known men in comic opera and vaudeville, who hereby makes his initial bow to the Edison Phonograph public. Its other attraction is the realistic baseball talk indulged in by the youngster from a "deserved" seat on the right field fence. He tells the home team how to play the game and what he thinks of them when their playing isn't up to his standard. He is a type of baseball "fan" found alike on the grandstand and on the bleachers. The Record ought to be a real treat to everyone who understands the language of our national game. It ought to go a long way towards establishing Mr. Bell's popularity as a maker of Edison Records.

157 My Rancho Maid — **Mabel McKinley**

Another of Miss McKinley's own compositions and as pleasing in words and melody as her others. Miss McKinley's rendition of the song for our Record is as charming as that of "Golden Rod" and "Anona," given in the May and June lists. Music and words, Mabel McKinley; publisher, Leo Feist, New York.

158 Clancy's Wooden Wedding — **Edward Meeker**

This selection was one of the largest sellers in the present catalogue of Standard selections, and its popularity has induced us to make an Amberol Record of it. It has been added to and worked up with a number of novel effects, making it a Record that will be wanted by those who already have the shorter Record as well as by those who do not have it at all. It almost makes one's head ache to hear Mr. Meeker's enumeration of the things that happened at Mr. Clancy's tenth wedding anniversary. Orchestra accompaniment. Words by Teddy Simons.

159 You're a Grand Old Bell — **Byron G. Harlan and Chorus**

A patriotic Record that will appeal to all sections of the country. Naturally, the "Grand Old Bell" is the Independence Bell of Revolutionary fame. The words pay a splendid tribute to it and the music, with incidental effects, combine to make up one of the most attractive Records we have put out in some time. Music, Johann C. Schmid; words, J. E. Dempsey; publishers, H. A. Weymann & Son, Philadelphia.

160 The Bachelors Waltz — **United States Marine Band**

Another composition by William H. Santelmann, the leader of Washington's famous band organization, and played in a manner most creditable to both composer and band. It is not easy to find proper words to describe band Records. They must be heard to be appreciated.

161 I Surrender All — **Edison Mixed Quartette**

An unaccompanied sacred selection that made a great success on the two-minute list. It is here given with additional verses and new features. The first and third verses are sung by soprano and contralto, the second and fourth by tenor and basso. The entire quartette join in the choruses. This Record will find a place in all collections of sacred selections. Music, W. S. Weeden; words, J. H. Van De Venter.

162 On a Monkey Honeymoon — **Collins and Harlan**

Another tale of the jungle, a monkey ditty written in the same style and by the same composer as "In Monkey Land" (our Record No. 9700) and "Down in Jungle Town" (our Record No. 9941). The song has its full share of swing so characteristic of these monkey songs. Orchestra accompaniment. Music, Theodore Morse; words, Jack Mahoney; publishers, Theodore Morse Music Co., New York.

163 Prelude and Intermezzo—"Cavalleria Rusticana" — **American Symphony Orchestra**

"Cavalleria Rusticana" won the prize offered by Sonzogno, the music publisher, for the best one-act opera. It created a genuine sensation at its first performance, in the Costanzi Theatre, Rome, May 17, 1890, and has since been heard the world over. The subject is a tragic tale of Sicilian peasant life, and the impressive characteristic of the music is its dramatic intensity. The Record contains the Prelude to the Opera and the famous Intermezzo. Composer, P. Mascagni; publisher, Carl Fischer, New York.

*This Record will be illustrated on cover of JULY PHONOGRAM.

164 When a Fellow's on the Level with a Girl That's on the Square — **Billy Murray and Chorus**

One of Victor Moore's songs in Geo. M. Cohan's musical comedy, "The Talk of New York." The lesson taught in this composition will meet even Mr. Roosevelt's ideas of a square deal. It also gives some incidental advice that's worth while. Music and words by Geo. M. Cohan; publisher, F. A. Mills, New York.

165 Thy Hallowed Presence — **Edison Mixed Quartette**

An anthem of the better grade and one that often finds a place in the musical programmes of the large churches where quartette singing is a feature. It is sung with organ accompaniment. Music, Charles Davis Carter; words, P. McNiven Bennie; publisher, G. Schirmer, New York.

166 The Marathon Two-Step — **New York Military Band**

Another Amberol Record made especially for dancing. It was made under the direction of a professional dancing master, and is guaranteed by our Recording department to be played in correct time for the two-step, if played on Phonographs running at the proper speed. Composer, Mark Phillips; publisher, Carl Fischer, New York.

167 Where is My Wandering Boy To-Night? — **Frederick Gunster**

The old familiar hymn, which is regarded as more of a temperance selection than sacred. It is a great favorite at temperance revivals and meetings. It is one of those compositions that will live many years after thousands of present day popular songs are forgotten. The Record is made by Frederick Gunster, another new Edison artist, who has a pleasing tenor voice. Music and words, Robert Lowry; publishers, Bigelow & Main, New York.

168 Moving Day at Pumpkin Center — **Cal Stewart**

Pumpkin Center, according to Mr. Stewart's telling, has passed through many notable days, but moving day is quite the greatest of all. You will believe this when you hear Uncle Josh tell of the many events which transpired on that day. There is a laugh at every sentence, which means that you laugh from beginning to end of the Record.

169 Levi's Famous "Reuben" Songs — **Maurice Levi and His Band**

The most popular compositions of Maurice Levi are his Reuben songs, which were written while he was director of the Roger Brothers' musical productions. This Record contains "When Reuben Comes to Town" and "Wedding of the Reuben and the Maid." Both of these were written and were popular several years ago, but they are no less attractive now than they were then and we believe that the Record will be one of the best sellers of the month.

170 Only a Pansy Blossom — **Will Oakland and Chorus**

In the opinion of the entire Edison organization, this Record will be the hit of the year. It will be scarcely less popular than "Silver Threads Among the Gold," which, when rendered by a counter-tenor voice, has become almost a classic. "Only a Pansy Blossom," is an old-time selection which was immensely popular years ago, and still retains its hold upon the public. Mr. Oakland's solo work is perfect and the chorus assistance given him is equal to any quartette Records put out in some time. Music, Frank Howard; words, E. E. Rexford; publishers, The John Church Co., New York.

171 Call to Arms — **Peerless Quartette**

A combination singing and talking Record. The sketch portion was written by Albert Campbell. It serves to introduce singing of war songs, bugle calls, beating of horses' hoofs, cheers, cavalry effects, drum rolls, fife and drum, and quartette singing. The variety of features in this Record will certainly make it popular. Unaccompanied.

172 Ballet Music from William Tell — **Edison Concert Band**

"William Tell," Rossini's masterpiece, was first given at the Paris Opera, August 3, 1829. In the opera a grand ballet is introduced in the second act, and the music of this contains some of the finest melodies of the score. The ballet music as an instrumental number is a favorite concert piece. Our Record contains two of the most popular numbers of the suite. It requires no musical training to appreciate this music, for its delightful character must appeal to everyone. Publishers, The John Church Co., New York.

173 That's Why I Won't Say Good-Bye — **Harlan and Stanley**

A descriptive song for tenor and baritone. It is the story of a member of the life boat crew who would not say good-bye to his sweetheart when the boat went out to sea. The ending is pathetic, for he did not return. Orchestra accompaniment. Music and words, Alan Rattray.

174 National Emblem March — **New York Military Band**

A spirited and vigorous march which echoes a stirring strain of "The Star Spangled Banner." Composer, E. E. Bagley; publisher, E. S. Williams, Boston, Mass.

Trade Bulletins

Suspended List, April 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

IA., Linden—D. Z. Roland.
IND., Amboy—T. C. Pearson.
NEB., Oakland—M. C. Freed.
NEV., Carson City—Benj. J. Sweetland.
Miss Rubel Sweetland.
OHIO, Cleveland—Merkle & Burge.
OKLA., Anadarko—City Drug Co., (Wood & Wade, Props.)
PA., Milton—G. Dal. Fox & Bro., (Fox Bros.)
VT., Newport—E. F. Humphrey.
Montpelier—J. E. Leland.
VA., Charlottesville—J. P. Ellington.
W. VA., Moundsville—Riley & Fox.
WIS., Janesville—F. E. Williams.
CAN., Ont., Berlin—F. I. Weaver & Co.
Waterloo—F. I. Weaver & Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

Sales Department Bulletin No. 27
April 5, 1909
Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N J.

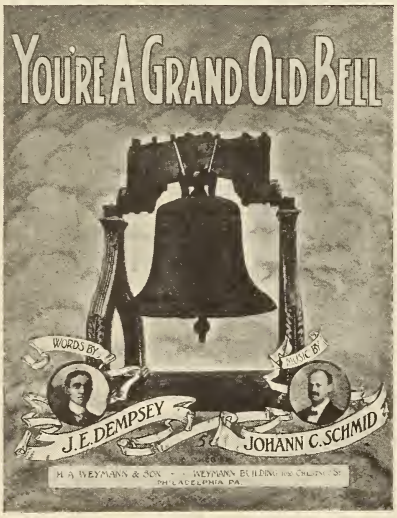
We have been reliably informed that some of our Jobbers are still consigning goods of our manufacture to Edison Dealers; this, notwithstanding the fact, that such action is a distinct violation of a clause in our Jobbers' Agreement

We were firmly convinced that this undesirable feature of our business had been entirely eliminated, until the matter was very recently drawn to our attention, and we would now respectfully request, that if any of our Jobbers have been indulging in this practice, that they immediately discontinue this method of handling our goods.

Regretting sincerely the necessity for issuing this letter, and hoping that it may not prove necessary for us to take any other action, we beg to remain,

"You're a Grand Old Bell"

The song with the above title, included in the Amberol Records for July, is the first song ever written about the Liberty Bell at Philadelphia. It seems incredible that the praises of a bell, so universally known and loved as the Liberty Bell, should, for all these years, go unsung.



The writers of the song have brought before every American a long neglected duty, and, incidently, have given to the public, a ringing musical composition, which, from an artistic point of view, stands as a classic, while the words have an instruction in themselves to both young and old. Twenty-seven of the public schools of Philadelphia are teaching the song to the schoolchildren, showing that it can be used without regard to class or creed.

At the Children's Carnival, in Atlantic City, during the coming summer, it will be sung by a chorus of two thousand children's voices; all of which is evidence that the efforts of the writers have met with instant appreciation, and that "You're a Grand Old Bell" is destined to become one of the nation's own songs. It is published by H. A. Weymann & Son, Edison Jobbers of Philadelphia.

Watch for the papers of the Continuous Exchange Proposition. If you don't use them now keep them till you need them.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—
Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
Minnesota Phonograph Co.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co.
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Regina Co.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
Western Talking Mach. Co.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
Household Furniture Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
D. S. Johnston Co.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co.
Winnipeg—R. S. Williams & Sons Co., Ltd.

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

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There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII June, 1909 No. 6

Short Sermons From Familiar Texts.

Plant the Crab-tree where you will, it will never bear Pippins

The EDISON PHONOGRAPH MONTHLY

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Vol. VII. JUNE, 1909 No. 6

Short Sermons
from Familiar Texts

TEXT:

Plant the crab tree where you will, it will never bear pippins.

A CRAB is an apple; so is a pippin. Both grow on trees, both require the same care and attention to raise, both take the same amount of time to mature and both require the same amount of work to gather.

But when they get to market it is the pippin that finds the most buyers and yields the biggest profit.

If you want to do a pippin business, concentrate your time and your energy on a pippin proposition.

Start right, or if you've started and are working along crab apple lines, start over.

It costs no more to carry a line of Edison Phonographs and Records than other kinds; it takes no more time to demonstrate them; no more space to show them, and no greater store expense to handle them.

But there is more in them for you. Among instruments of this kind the Edison is the pippin. It is the great, popular entertainer, gaining in prestige every day, tightening its grip on the public, month by month as Mr. Edison adds new features and as new stars join the Record-making staff.

The Edison was the first sound-reproducing instrument. It is the first to-day—first in quality, tone, simplicity, durability and in the length and character of its Records.

People want the instrument that Edison is responsible for because they know Edison and know that what he produces is the best that can be produced.

If you want the result to be pippins devote your efforts to presenting the Edison line.

IMPORTANT ANNOUNCEMENT.

Victor Herbert Makes an Exclusive Contract with National Phonograph Company

Beginning on June 1st and continuing for an indefinite period, Victor Herbert, America's foremost composer, musician and conductor, will be actively identified with the organization back of the Edison Phonograph and Edison Records.

Mr. Herbert has just signed an exclusive contract with the National Phonograph Company, by which he will become the musical adviser and expert critic of all of the better instrumental compositions reproduced on Edison Records. He will also lead in person the famous Victor Herbert Orchestra, which will make records exclusively for the Edison Phonograph.

We never have had the pleasure of making an announcement that in our opinion means so much for the continued and increasing success of the Edison Phonograph. In entering upon this connection, Mr. Herbert promises to give the work his best endeavor. He will go regularly to our recording laboratory, suggesting compositions for reproduction, taking part in making up the musical organization to play them and criticizing the making of masters as the work progresses. Certain of these Records will be listed as having been made under his direction, in addition to those made by the Victor Herbert Orchestra under his leadership.

Mr. Herbert has for some years been an enthusiast over the possibilities of the Phonograph and has always believed that he could aid in its improvement. This arrangement will give him ample scope to work out the plans he has formed concerning talking machine records.

The contract with Mr. Herbert is of the greatest importance to Jobbers and Dealers in Edison goods, for its effect upon business will be far reaching and will more than ever make it worth while to push the business.

John Everhart

Sketch of Mr. Herbert's Life and Work

In the musical world Victor Herbert occupies a unique place—unique because there is no other just like him. And perhaps there never was another just like him. Some one somewhere once referred to him as Victorious Herbert. It was a slip of speech, but it concealed, unknowing, a singular prophecy; for the suffix thus unconsciously bestowed upon his given name has since been well won and fully deserved by Mr. Herbert. His is a name to be conjured with, and on the score of an opera it means more than mere jugglery of tunes.

Whence comes this maker of sugared melodies, and what is his mission? Is he a reincarnation of some past musical Golconda, flashing the brilliant jewels of its marvellous intonations for the benefit of a modern world, or is he merely a genius? Offenbach, Strauss and Sullivan rolled into one might make a Herbert, but it would be difficult to analyze these elements in any Herbert composition. Repetition of himself even is an absolutely rare fault, and in four operas written in one season some few years ago the musical plan and structure, technically, were so utterly dissimilar as to provoke comment and raise a doubt of uniform authorship. Yet the Herbert touch was there—an elusive similarity that defied comparison in the closest analysis. The inevitable conclusion would seem to make it necessary to place Mr. Herbert in the classification of a genius, for we then have his antecedents for a basis of judgment.

Mr. Herbert was born in Dublin, Ireland, on February 1, 1859, the son of a barrister and the grandson of Samuel Lover, the creator of that immortal hero "Handy Andy." Novelist, poet, painter, dramatist and musician, Samuel Lover is undoubtedly the mould in which is cast the present-day musical genius. Heredity showed early, for at the age of seven the young Herbert became a student of music in Germany, where his parents had established themselves. Here under capable masters he rapidly developed in his chosen profession, and at the age of twenty-seven, he became first 'cellist of the court orchestra at Stuttgart.

In the search for a broader field in which to exercise his fast-growing accomplishments, America claimed his citizenship, and here he has gone on and on, winning fresher laurels with each new achievement, until the crown is virtually his. Through a succession of triumphs he has emerged as the world's foremost light-opera composer, while as a conductor he has practically no superior. From his first arrival in this country he took a commanding position in the musical profession, playing first 'cello in the celebrated orchestra of Theodore Thomas and Anton Seidl, being associate conductor with the latter.

Perhaps nothing in musical history can take rank with Mr. Herbert's marvellous success as a composer. Of serious work he has to his credit not only the imposing symphonic poem, "Hero and Leander," but two violoncello concertos he wrote are in the repertoire of every noted 'cello soloist throughout the world. In light opera the list of his scores is formidable, comprising the really great successes of the past sixteen years. Among these are "Prince Ananias," "The Serenade," and "The Viceroy," which revived the waning fortunes of the old Bostonians; "The Wizard of the Nile," "The Idol's Eye" and "The Ameer," three operas that firmly established the popularity of Frank Daniels as a star; "The Fortune Teller" and "The Singing Girl," which served the brilliant purpose of Alice Nielson; "Cyrano de Bergerac," one of Francis Wilson's most ambitious offerings; "Babette," and "Mlle. Modiste," the latter the most finished operetta produced here in a quarter of a century, both written for Fritzi Scheff; "Babes in Toyland," "It Happened in Nordland," "Dolly Dollars," "Wonderland," "The Red Mill," the latter with Montgomery and Stone as the stars. To these must be added "Algeria," "Prima Donna" and "Little Nemo."

With the clientele which this chronology has furnished him, Mr. Herbert is again successfully appearing with his own orchestra at present, playing a series of Sunday night concerts at the New York Theatre.

Mr. Herbert Talks About His New Work

We cannot better present Mr. Herbert's attitude toward the work he is about to take up than to reprint an article from the *Music Trades* of May 8th, which includes a long interview with Mr. Herbert on the subject. It is as follows:

An announcement of very great importance to the talking-machine trade and to the great public the world over was made by the National Phonograph Co. this week, in giving out the news that they have engaged Victor Herbert, famous musician, orchestra conductor and composer, to act in a supervising capacity in the making of artistic records and to lead his celebrated orchestra while it makes records for the company.

The National Phonograph Co. believes with Mr. Herbert that the composer should be consulted in the arrangement and interpretation of his works for use upon the Phonograph so that every record should be a guaranty to the public that it is adapted to reproduce a practically perfect rendition of a musical work by artists who render and interpret the work as the composer wrote and intended it to be performed.

The new contract is effective on June 1. The arrangement gives the National Phonograph Co. the exclusive right to Mr. Herbert's services in the talking-machine field, together with that of his superb orchestra. He will be consulted upon every phase of the work of making records of the better class of music, and especially of instrumental compositions.

He will assist in the selection of suitable music for record-making purposes, aiming always toward such music as will widen the field of the Phonograph. He will be consulted, too, as to the people who will sing or play the better kinds of compositions. He will also try to improve the records of popular music, although this has not been definitely decided upon.

Will Raise Standard of Compositions.

Mr. Herbert will go frequently to the record-making laboratory of the National Phonograph Co. and supervise and criticise the work of making records.

This innovation is sure to have a tremendous effect on improving the character of the compositions that the people will hear. Mr. Herbert is easily the most famous living American composer. He has written twenty-six operas which have had a wide vogue on the American stage, and many of which are being played at the present time in this country. Several of them have been sung in many foreign countries, even in far-off Australia.

His operas have made the reputation of many theatrical stars who have appeared in these productions. As a composer of serious music he has also written many compositions of high merit. As a musical conductor he is internationally famous.

For some years he was the conductor of the Pittsburg Symphony Orchestra, one of the leading organizations in music. At present he has an orchestra of his own, which ranks at the top, and which, while playing the world's leading compositions with splendid artistic finish, at the same time has a tremendous popular following.

In addition to the prestige that Mr. Herbert has as a composer and a conductor, he is a musician of rare equipment, a fine 'cello soloist and a student of musical literature and of musical conditions. A man more capably fitted for the task which Mr. Herbert will undertake for the National Phonograph Co., could hardly be selected, because in addition to his musical abilities and experience, he also knows what the people want, having directed thousands of concerts.

Enthusiastic Over New Work.

Mr. Herbert enters upon his new work with enthusiasm. He has long believed that the talking-machine is the principal medium through which the people can imbibe correct musical ideas, providing that the records of good music be adequately and artistically rendered. He believes that by means of the Phonograph thousands can be reached who would hear good music in no other way. The advantage of a master hand in choosing music that will best be reproduced on the talking-machine, and in making the cuts in the compositions that answer Phonograph requirements, and, which, at the same time preserve the spirit and ideas of the composer, is instantly apparent to all students of Phonograph development.

Mr. Herbert talked enthusiastically about the Phonograph and its possibilities when seen in his beautiful New York home by a representative of *The Music Trades* this week. He was arranging some of the details of the musical programme for the Lambs' Club All Star gambol, the greatest collection of theatrical celebrities ever gathered together for a tour of the country, but willingly stopped to discuss the Phonograph. When the Lambs' gambol is ended this month he will be ready to take up the work for the National Phonograph Co. The only composing he is doing at the present time is an American grand opera which he is writing for Hammerstein, which will be produced on January 15, the first American grand opera to be heard in the Manhattan Opera House. Until this work is finished he will do no other composing.

"I have long advocated that the composer should be connected in the arrangement and interpretation of his work for use upon the Phonograph," said Mr. Herbert to *The Music Trades*, "and now that the National Phonograph Co. has given me the opportunity to see that my own works shall be interpreted by my own orchestra, led by myself, and we have also agreed upon an artistic supervision by me of important compositions in musical literature, modern and classic, I am very much pleased. I shall enter upon this work with genuine enthusiasm and interest, because I believe that there are endless opportunities for the spread of musical culture through the Phonograph, which enters every corner of the world.

"I regard my new connection with the National Phonograph Co. as in the nature of a public service. My friends know that my income is such that I am not taking this action for individual profit.

"Many Phonographic reproductions have been disappointing because while they accurately reproduced the musical notation, the incorporeal, intangible element existing in every work, the throbbing, pulsating spirit of the composer were lacking, and the absence of this vital quality often made them insipid and lifeless. What a difference in effect upon the listener in the playing of the Tannhauser overture by experienced and artist musicians under the stirring leadership of a Seidl and the nondescript members of some park band led by a phlegmatic time-beater! Records prepared with care and discrimination in the arrangement and interpretation of the works they are designed to reproduce, because

of their permanency of form, perpetuate the works and the spirit of them as above described.

Life and Color to Be Put into Records.

"Edison records made by the well-trained members of my orchestra, under my supervision and direction, will insure not only perfect reproduction of the works they are intended to reproduce, but interpretations as exact and artistic as possible, and will afford to the listener in different climes the same pleasure as derived from listening to my living orchestra in action.

"I contend that life, color and individuality can be and should be put into a talking-machine record. Naturally the composer will play his compositions with spirit and the enthusiasm of his reading will be communicated to the auditor. Thus, Phonograph owners in foreign countries, as well as here in America, will be hearing a live force, and not an automaton, conducted through the Phonograph.

"A great deal of foolishness has been written about so-called popular music. A general idea prevails that popular music is neither dignified nor inspiring, but my belief is that the only reason why the big general public apparently favors compositions which are unworthy is because they are not in a position to hear anything better. The wrong kind of music always does harm. From the simple principle that the people only love what they know, I am convinced that people would only love good music if they could only know it.

"I claim that the most beautiful compositions, the most beautiful works, would always appeal to any audience, even to the humblest wage earner or factory woman, if that music were properly presented. Unfortunately, often it is not.

"We subvention the bands, playing on the piers, but what do they play? The cheapest sort of music, which does not do a bit of good. These bands should play only the very best. If they did that, the people, hearing this good music on the one hand, and cheaper music in other places would have a standard lifted and, thus, could discriminate. It is the same principle as the man who for years has read nothing but flashy literature. He is not able to recognize a piece of inspired writing when he sees it.

"On the other hand, if works of high excellence are given, in parks, piers, concert hall or through the medium of the Phonograph they should be correctly and artistically rendered. Otherwise, their influence is destroyed.

"If Shakespeare is appropriately mounted, and acted by a capable company of intelligent artists, the theatre will be filled and the audience delighted. But no one wants to hear a Shakespeare play awkwardly acted by performers little removed from the grade of amateurs, who know nothing about elocution or have little conception of the ideas of the dramatist.

Intelligence and Common-sense Essential in Record-Making.

"Intelligence, common-sense and knowledge are just as necessary in recording music for the Phonograph. How foolish it would be for a recorder to take Beethoven's ninth symphony for instance, and chop it into a three-minute 'selection' for the talking-machine. I do not care to assume the attitude of criticising talking-machine companies, yet, particularly with some of the foreign companies, I have heard selections which have taken as great inartistic liberties with the composer. This is especially noted in the case of arias of operas, which sometimes are mutilated in shameful fashion by a talking-machine bungler.

"Those arias or compositions which it would be futile to cut down to the time limit of a Phonograph record I shall avoid. There are many beautiful classic selections, however, that can be handled in such a manner that the composer's spirit and interpretation will be preserved.

"I feel sure that we can get out records that will astonish the world. And, too, I understand that a longer-playing record has been invented by Mr. Edison, which will greatly broaden the scope of selection.

"The steady stream of marvelous improvements in these Phonographs, the high standard of perfection and accuracy of their reproducing qualities, the enormous repertoire of the compositions they are reproducing ranging from the popular songs of the day to the most serious symphony, the variety of methods of performance and rendition offered by them, including orchestra, single instruments, singers, duets, quartettes, ets., are calculated to commend them to the untutored as well as to the most skilled in the musical art, as I pointed out some time ago in an article in *The Circle.*

"The permanency of these instruments as a popular institution is assured by the obviating of the laborious, tedious and often difficult studying and practising required to reproduce music from the printed staff notation on the piano, violin or other musical instrument. A great industry has sprung up devoted to their manufacture and exploitation, in which large capital is invested, and which is much greater in every respect than the sheet-music publishing industry.

Modern Phonograph Fast Supplanting Other Music-Producing Methods.

"The magnitude of this industry, the greatness of the demand for these automatic musical instruments, the completeness of the catalogues listing the compositions they are adapted to reproduce, and the decline in the demand for sheet music are positive indications that the modern Phonograph is supplanting and will eventually displace the old methods of reproducing music.

"It is the work of the composer that instils life into these inventions. Their only useful and profitable purpose is to impart to the consumer the conception of the composer, and enable him to enjoy the same. Their marketability is altogether dependent upon the character of the composition they are designed to reproduce and the standing of the author of the work."

Mr. Herbert's Past Interest in the Phonograph

Mr. Herbert's attitude toward the Phonograph, as evidenced by his arrangement with the National Phonograph Co., is by no means new. He

has for several years regarded it as having a wonderful influence upon the people of to-day and as having great possibilities for the future. In March, 1908, when, as President of the Authors' and Composers' Copyright League of America, he was contending in Congress for his rights as a composer, he wrote an admirable article entitled "The Influence of Automatic Musical Reproductions upon the Musical Art," in which he took the broadest grounds on this subject. The article was published in the *Circle Magazine* for March, 1908, and attracted much attention. Following is an extract from the article:

The capabilities of these inventions in spreading culture, instilling a sense of appreciation and discrimination of the best in art, and musically educating the people are beyond conception.

In the rural communities, where opportunities for hearing good music are limited, in the many homes where no one is trained in the manipulation of a musical instrument, or where the repertoire of the player is confined to but a few well-known airs, the Phonograph and self-playing piano are indeed welcome messengers of amusement, culture and joy.

The steady stream of marvelous improvements in these inventions, the high standard of perfection and accuracy of their reproducing qualities, the enormous repertoire of the compositions they are reproducing, ranging from the popular songs of the day to the most serious symphony, the variety of methods of performance and rendition offered by them, including orchestra, single instruments, singers, duets, quartets, etc., are calculated to commend them to the untutored as well as to the most skilled in the musical art. The demand for records and rolls embodying the most serious in music demonstrates conclusively that a sense of discrimination and appreciation has been developed.

The permanency of these instruments as a popular institution is assured by the obviating of the laborious, tedious and often difficult studying and practicing required to reproduce music from the printed staff notation on the piano, violin, or other musical instrument. A great industry has sprung up devoted to the manufacture and exploitation, in which large capital is invested, and which is much greater in every respect than the sheet-music publishing industry.

The magnitude of this industry, the greatness of the demand for these automatic musical instruments, the completeness of the catalogs listing the compositions they are adapted to reproduce, and the decline in the demand for sheet music, are positive indications that the modern Phonograph and self-playing piano are supplanting and will eventually displace the old method of reproducing music.

From this standpoint, the introduction of the automatic musical instrument becomes a matter of deep concern and serious importance to the composer. While these devices tend to increase the audiences of the composer, for the sale of each record and roll means a patient hearer of his latest efforts, and an appreciation of his labors, yet they are under the present state of our copyright laws portentous of much evil and injury to the musical art, and unless Congress comes to the rescue of the composer and extends his copyright so as to cover the automatic reproduction of his compositions, the art of music will decline. These reproducing devices of musical works were unknown when the present copyright laws were enacted, and consequently no express provision of law in respect to them was embodied therein. The manufacturers have taken advantage of this defect in the law by appropriating for use upon their machines the best compositions without the leave or license of the composer and without paying him any compensation for his efforts.

It is the work of the composer that instills life into these inventions. Their only useful and profitable purpose is to impart to the consumer the conception of the composer, and enable him to enjoy the same. Their marketability is altogether dependent upon the character of the composition they are designed to reproduce and the standing of the author of the work.

Good music being so essential to their industry, it would be supposed that the manufacturers of these devices would exert every possible effort to stimulate and encourage the art which they exploit for profit.

Since the announcement was made of his arrangement with the National Phonograph Co. Mr. Herbert made the following statement:

It is very gratifying that the Edison Company was the first to appreciate the truth of my contention as expressed in my article published in The Circle of March, 1908, entitled "The Influence of Automatic Musical Reproductions upon the Musical Art," to the effect that the composer should be consulted in the arrangement and interpretation of his works for use upon the Phonograph, so that every Record should be a guaranty to the public that it is adapted to reproduce a practically perfect rendition of a musical work by artists who render and interpret the work as the composer wrote and intended it to be performed.

Many phonographic reproductions have been disappointing because, while they accurately reproduced the musical notation, the incorporeal, intangible element existing in every work, the throbbing, pulsating spirit of the composer was lacking, and the absence of this vital quality made them insipid and lifeless. What a difference in effect upon the listener in the playing of the Tannhauser Overture by experienced and artist musicians under the stirring leadership of a Seidl and the nondescript members of some Park Band led by a phlegmatic time-beater! Records prepared with care and discrimination in the arrangement and interpretation of the works they are designed to reproduce, because of their permanency of form, perpetuate the works and the spirit of them as above described.

Edison Records made by the well-trained members of my orchestra, under my supervision

and direction, will insure not only perfect reproduction of the works they are intended to reproduce, but interpretations as exact and artistic as possible, and will afford to the listener in different climes the same pleasure as derived from listening to my living orchestra in action.

What the Trade Papers Say

Far-reaching in its direct influence and what it portends as well is the announcement just made by the National Phonograph Co., makers of the Edison Phonographs, that it has signed a contract with the distinguished composer and musician, Victor Herbert, a man known throughout the world, to act in an advisory or supervisory capacity for all its Records in future; and this, be it understood, is not an arrangement which provides for the use of a distinguished musician's name for a financial consideration, but calls for the active daily interest of Mr. Herbert in his new work, and is brought about by Mr. Herbert's own realization of the educational value of this connection and its splendid possibilities for raising the standard of musical education and musical appreciation not only in America, but wherever American talking machines go—and that is all over the world.

It is a serious, earnest and intelligent appreciation of the splendid opportunities open to them that caused the Edison house to enter into this arrangement, which will redound to the mutual advantage of both the immediate parties to the contract and of the larger and even more interested party, the vast American public.

The Edison Company secures not the mere salaried interest of Mr. Herbert, but the earnest, enthusiastic, whole-hearted devotion of one of the greatest living musicians, who realizes the unique possibilities thus offered him for gradually uplifting the musical taste of the masses and helping in a tremendously potential way to creat the musical atmosphere, which is the goal of all educators, humanitarians and public-spirited citizens.

With this unique knowledge of music and of the musical taste of the public, his unexampled musical abilities and freedom of action, Mr. Herbert will be able to reach and influence millions of people in the most effective way, and educate them to an appreciation of all that is best in music. A technically finished musician himself, he will be able to provide music that is popular without being common or bizarre, and classical music which has the gift of melody with an ennobling and not a depressing influence.

The advantages of this contract for the Edison Phonograph Co. and the Edison agents are so apparent that they need not be here enumerated, but as a business proposition it is evident that the Edison house has opened a marvelously prolific field.—*Music Trades.*

The announcement that the great composer and conductor, Victor Herbert, and his orchestra, have become associated with the National Phonograph Co. will be read with keen interest by thousands of talking machine men everywhere.

In line with this, what marvelous educational powers the talking machine has in bringing the works of the great composers within reach of thousands of people who otherwise would have no means of obtaining a knowledge of classical or popular compositions!

And right here, the educational value of the talking machine is beyond power of estimate.

The association of Victor Herbert with the National Phonograph Co. is but another move showing the progressiveness of the directors of this great institution, and the fact that they propose to exert all legitimate means to give to their Dealers and representatives the best obtainable.—*Talking Machine World.*

Dispose of the Cut-Outs

Dealers are again urged to take such steps as will enable them to sell any stock of the cut-out selections they may have on hand. These selections are not returnable until after August 1st, and Dealers will find it much more profitable to sell them than to return them for exchange. There is nothing the matter with any of the selections. They are as good as any in the catalogue. They are being cut out simply to keep down the total list and, but for this fact, would be continued in the catalogue indefinitely. In fact, it is with much regret that we are dropping fully half of the list, for they are numbers that should be retained. Many Dealers have declared their intention of keeping many of the Records in stock, even after they have been dropped from the catalogue, for they claim that their trade in them is too good not to have them in stock. If, however, Dealers want to carry in stock only such Records as appear in the catalogues they should adopt some plan of tagging their present stock of these cut-outs so that they and their salesmen will induce Phonograph owners to buy them before they are retired. There are many ways of marking the stock so that they can be readily picked out. Customers can frequently be induced to take one or more of these Records by simply playing them over.

Mr. Edison and Mr. Herbert Exchange Letters

Mr. Edison was so pleased with Mr. Herbert's consent to connect himself with the Edison organization that he at once wrote Mr. Herbert a letter to that effect, writing it entirely in his own hand, something he rarely does. His letter and Mr. Herbert's reply are reprinted in fac-simile form:

MR. EDISON'S LETTER.

GLENMONT
LLEWELLYN PARK

My Dear Mr Herbert

I was greatly pleased to learn that our Phonograph people have obtained the services of your great orchestra, and your personal advice and criticism in our record making

From now on we ought to reach a still higher standard in the recording of music

Yours
Thomas A Edison.

May 1 1909.

MR. HERBERT'S REPLY.

Victor Herbert
321 West 108th Street
New York City

New York May 3rd 1909

Dear Mr. Edison

I thank you for your kind letter of May 1st, and hope that the assistance my orchestra and I may lend in making Edison Records will meet your expectations and further approval.
The capabilities of the Phonograph in spreading culture, instilling a sense of appreciation and discrimination of the best in art, and musically educating the people are beyond conception, and I am eager to do what I can to enlarge the scope of your truly wonderful invention.

Very sincerely Yours
Victor Herbert

Don't Ship Records Not Covered by Exchange Proposition

The attention of Dealers is again called to the fact that we will not accept at the factory any Records returned for exchange that are not covered by the conditions of the Continuous Exchange Proposition, papers for which were mailed the entire trade between May 1st and May 5th. Some Dealers have already returned to us Records with artificially made defects and Records that will not become cut-outs until after August 1st. We are returning such Records to the sender with charges collect. The same plan will be followed with any other shipments of similar Records from the trade.

The Continuous Exchange Proposition covers cut-out and defective Edison Standard and Amberol Records, but not Grand Opera or Concert. Cut-out Records mean those that have already been dropped from our catalogue, and not such as may be dropped from future issues. Defective Records mean those that are defective from a manufacturing standpoint. All returned Records are being carefully inspected at the factory and it will be useless for the trade to ship any Records for exchange not covered by the Continuous Exchange Proposition. To ship such Records will cause the shipper double charges for transportation.

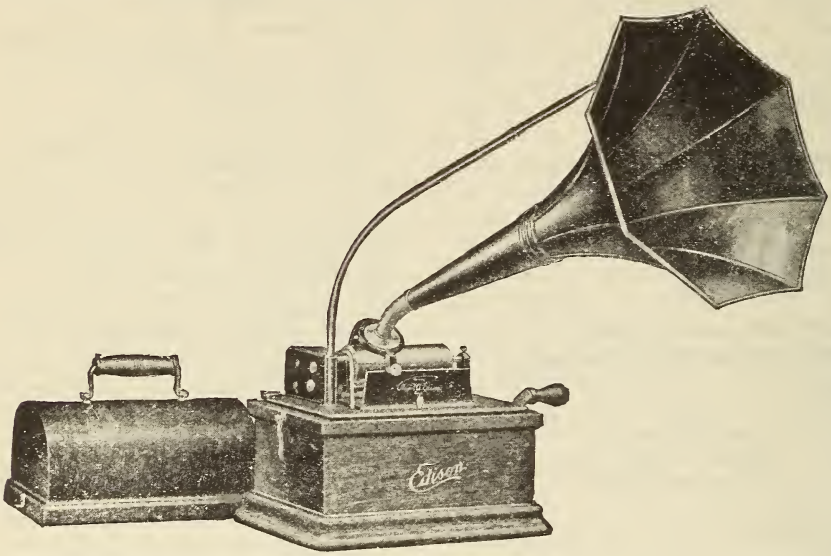
The Continuous Exchange Proposition was designed as a permanent feature, and, if it is to continue, it is important that its conditions shall be thoroughly understood and lived up to by all concerned. The form letter and blank forms mailed to the trade give all details of it, and Dealers who have not understood them are urged to read the papers over again.

An Error

The *Talking Machine World,* in its last issue, stated that the new Edison Fireside machine was designed to *take the place* of the Edison Standard Phonograph. This was not correct. The Fireside is intended to take the *place formerly occupied* by the Standard, when the latter was sold at $20.

Edison Fireside Phonograph

Formal announcement is made in the Sales Department Bulletin on page 27 of a new type Edison Phonograph to be known as the Fireside. It is to be sold at retail in the United States for $22.00 and in Canada for $28.60, filling the place left vacant by the advance in price of the Standard Phonograph. The new machine would have been sold at the same prices as the original Standard but for the more expensive reproducer and the



larger horn on the Fireside. It was a matter of much regret among the officials of the National Phonograph Company that a $20.00 price could not be adopted. But the Fireside at $22.00 is worth the difference and we are satisfied that no one after seeing and hearing it will object to the higher price.

The new features of the Fireside are its maroon finished horn and its combination reproducer. The horn is the same as used on the Gem except that it is colored and is made in two sections. The reproducer is in appearance and size like the Model C but it is equipped with two sapphire points, one for Standard and one for Amberol Records. These points are mounted on separate swivel arms which move one way for Standard Records and another for Amberol Records. This reproducer will be known as the Model K. The horn is supported by a crane which is attached in the same manner as the crane on the Gem Phonograph.

The Fireside is slightly smaller than the Standard but it has a highly polished antique oak cabinet with carrying cover to match. The cover is held in place by new style catches. The machine has a strong single spring and can be wound while playing. The change of gears for playing with Standard or Amberol Records is made by a button at the left of the machine.

The price at which the Fireside will be sold makes its success assured and leaves no doubt that it will be the best seller in the Edison line. The same discounts as on the higher priced machines will apply to it, making it equally profitable to the trade. The Fireside will be placed on sale everywhere in the United States and Canada on July 1st. Every dealer will need at least one Fireside and he will be wise if he places an order with his Jobber by which others can be had as fast as needed.

Read Bulletin No. 30

Sales Department Bulletin No. 30, printed on page 27 in this issue, is important in several other respects besides the announcement of the Fireside Combination Phonograph, and it is quite necessary that every Dealer should read it carefully. It also announces an Amberol attachment for the present Gem Phonograph. This attachment has been designed so that it may easily be applied to the Gem machines now in use and enable owners of such machines to enjoy the pleasures of the Amberol Record. This attachment is equipped with a Model H Reproducer, for use on Amberol Records, the owner of a Gem machine still using his Model C Reproducer for Standard Records. This attachment will be placed on sale simultaneously in the United States and Canada on July 1st. Its list price is $4.00 in the United States and $5.20 in Canada.

The bulletin also places a list price of $5.00 on the new Model K Reproducer. This, as stated in connection with the Fireside machine, is a reproducer with two different sized sapphire points, assembled so that the points may be moved to play either Record as required, so that only one reproducer will be required to play both Records. This reproducer has many advantages and doubtless numerous Phonograph owners will get one instead of using two separate reproducers as at present. The matter of putting in a stock of these is worth more than ordinarv attention on this account. The Model K Reproducer will be placed on sale in the United States and Canada on July 1st.

Another very important announcement in the bulletin is the reduction in the list price of the Model C and Model H Reproducers from $5.00 to $3.50 each. This reduction will become effective on July 1st. On this date, the exchange on Reproducers, which has existed since 1902, will be discontinued. Jobbers and Dealers who still desire to avail themselves of the exchange proposition must do so on or before June 30th.

The bulletin points out the importance to Dealers of placing orders promptly for such Fireside Machines, Gem Attachments and Model K Reproducers as they may require to meet the demands of their trade. Experience has been that no matter how carefully plans are made, every time new machines or other goods are placed before the trade there is always a larger demand upon the factory than can be supplied. Plans made in advance are speculative as to quantities, but when Dealers place orders through Jobbers, the latter know how to order and we in turn are enabled to increase our production to meet the demand.

What Better Argument?

What better answer can be made to those who doubt the future of the talking machine business than the plans now being carried out by the National Phonograph Company. The engagement of Victor Herbert, as referred to in other pages, is one designed to greatly improve the business and to make for it a greater and more permanent future. The engagement of such high-priced artists as Albert Spalding, Nat M. Wills, Mabel McKinley, Grace Cameron, Digby Bell and others, means an enlargement of the field of the Edison Phonograph and a greater popularity for its Records. The issuance of the new type Edison Phonograph and the various other new features covered in the bulletin to the trade printed on page 27 of this issue, should prove conclusively that present conditions are but temporary and that the business in a few months will be more attractive and more profitable to all engaged in it. All of the things referred to are but a part of the plans now being worked out by the National Phonograph Company, all of which will add to the prestige and the volume of the business. We are disposed to say more about the future of the business than would be necessary under ordinary circumstances, because of a feeling that there are some Dealers who are discouraged and are contemplating giving up the line. Edison Dealers who are now in good standing could not make a greater mistake than to go out of the business just now. They might better retain their privileges as Dealers, even if they did not make any profit for the next few months.

Consigning Edison Goods

The following is a copy of a letter mailed on May 3d by General Manager of Sales Dolbeer to all Jobbers:

In communications received from several of our Jobbers, they advise that it has been the custom of other Jobbers to send quantities of Edison Records to Dealers on approval, with the understanding that Dealers might retain such Records as they desired, returning balance for credit.

This method of handling Edison Records practically amounts to consignment of such goods, and is strictly prohibited under the terms of our Agreement, and was recently referred to in a circular letter sent to the Trade, and we must insist upon the discontinuance of this practice.

Suits Against Price Cutters

Nothing could demonstrate the success of our uniform one price selling system more conclusively than the fact that notwithstanding Edison goods are handled by more than thirteen thousand Dealers, the number of cases of price cutting is so small that the percentage is an almost entirely negligible fraction.

The price cutters that we wish to talk about in this issue, are Dealers, who, because of peculiar local conditions, or because they have failed to apply the necessary push to make the business a success, have decided to discontinue the business of selling Edison goods. We venture the assertion that if the facts and the policy of the National Phonograph Company with regard to such sales were fully understood by all Dealers, there would be no cases of price cutting of this sort. This is the most objectionable class of price cutting which is met with, for it is the height of unfairness for a man to sell Edison goods for years, during all of which time he is dependent for his entire success on the strict carrying out of the one price selling system, and then the moment he decides to go out of business himself, to begin cutting prices and to disrupt the trade of all Dealers in his vicinity, merely to get rid of a small stock of Records and other goods he may have on hand. Such price cutters as these would be the very first to object, had they still been in the business if the price cutting was done by some one else in the neighborhood.

There seems to be an impression abroad in some quarters that when a Dealer has ceased to buy new Records and other goods each month, he is no longer bound by his contract but is free to go ahead and sell out his stock at such prices as he may see fit. Nothing can be further from the truth, for he is bound by his contract and by the notices secured to the goods as long as he has any Edison goods in his possession, and he never can acquire the right to sell them to the public at any other prices than those prescribed by the National Phonograph Company. Again, parties who are going out of business, sometimes write to the Company notifying it of this fact and requesting it to take back the stock on hand at the prices paid and threatening, if this is not done, that the goods will be sold at cut prices. In this too, a very great mistake is made, for the Company does not put out its goods on consignment and will not take them back merely because a Dealer, for reasons of his own, has decided to go out of business, and the Jobber cannot take them back as this is specifically prohibited by his contract. The only proper way for a Dealer who has decided to go out of business to sell his goods is to continue selling them to the public at the prices prescribed by the National Phonograph Company, or else to make an arrangement with some other Dealer, either by selling the goods to the latter or by putting them in his hands for sale at full prices. If a Dealer proposing to go out of business will make such an arrangement as this with another Dealer who is in good standing, and will apply to the National Phonograph Company in advance, giving the details of the transaction, and they are found to be satisfactory, the National Phonograph Company will approve such an application and will permit the transaction, and the Dealer who is retiring will be able to dispose of his goods at a fair price and there will be no disturbance of neighboring Dealers by cut price sales, and last, and best of all for the retiring Dealer, he will not be subject to the necessity of defending an equity suit in the federal courts for an injunction and accounting which will certainly be brought against him if he persists in putting the goods on the market at cut prices.

Henry Spahr, who was a Dealer at No. 481 Palisade Ave., Jersey City, N. J., decided to go out of the business of selling Edison goods, and he began advertising and selling his goods at cut prices. A representative of the National Phonograph Company called upon him and notified him that if he did not discontinue the sale at once, the Company would proceed against him, but he scoffed at the idea and said that he was convinced that as soon as his sales became known the National Phonograph Company would be over there with a truck for his goods, and would take them back and pay the prices he had paid for them as if he had taken them on consignment, but instead of being visited by a truck he received a visit from the Marshal of the United States Circuit Court with a preliminary injunction, and the sale was stopped, but the Records remained in the store. A final decree has now been obtained against Spahr, and instead of making money by his cut price sale, he has enjoyed the pleasant sensation of being a defendant in a suit in the United States Circuit Court, and has been put to considerable expense. The moral is plain—do not go out of the business of selling Edison goods, but put some push and hustle into the business and make a success of it. The man around the corner or in the next town makes it succeed, why not you? But if you are bound to go out of the business, or if circumstances force you to do so, do not begin cutting

prices right and left, for not only have you no right to disrupt the business of your fellow-Dealers, in common with whom you have shared in the past the benefits of the one price selling system, and to which your past success in the business was due, but you will have the same experience as Mr. Spahr of Jersey City and others who have tried the same thing have had, and you will find too late that it is unlawful, troublesome and expensive.

The following is an extract from the final decree of the Circuit Court of the United States for the District of New Jersey, in the case of New Jersey Patent Company and National Phonograph Company, complainants, against Henry Spahr, defendant.

"It is further ordered, adjudged and decreed that * * * * a perpetual injunction issue out of and under the seal of this honorable Court, directed to the said defendant, and his clerks, agents, servants, workmen and attorneys and employees and each of them, under the penalties which may fall upon them and each of them in case of disobedience, that they forthwith and until further order, judgment and decree of this court, desist from (1) giving away or selling or offering or advertising for sale, Edison phonographs or parts thereof, records or blanks, at a discount or at less than current list prices, or in any manner otherwise than as permitted by defendant's license agreement of March 24, 1908, with the National Phonograph Company; (2) from directly or indirectly using or causing to be used, selling or causing to be sold, any apparatus, articles or devices embodying or constructed or operating in accordance with the inventions and improvements set forth in Letters Patent of the United States, Nos. 782,375 and 798,478, or either of them, without the license of the complainants, New Jersey Patent Company and National Phonograph Company, and (3) from infringing upon or violating said Letters Patent or either of them in any way whatsoever.

That the complainants do recover of the defendant their costs and disbursements of this suit, to be taxed by the clerk.

W. M. LANNING,
United States Judge."

About Electros

When you ask for electros, don't forget

That you will get them *without* charge,

That you are expected to use them,

That we want evidence to show their proper use,

That they represent a certain amount of money to us and should be accounted for,

That your request represents about one five-thousandth of the sum total received in our Advertising Department and that the handling of these many requests is done in the most automatic manner possible.

So, if you should be reminded that you haven't sent us proofs of the cuts already furnished when you ask for a further supply, don't write us as some Dealers do occasionally:

"I don't ask for cuts when I don't intend to use them," or

"If you don't want to send me a few inexpensive cuts when I ask for them, you needn't," or

"Do you think for a moment that I have time to bother with sending you proofs?" etc.

During the course of a year, the electros we furnish Dealers without cost amount to a very considerable sum—at least a few thousand dollars—and we have the same interest in that investment that each individual Dealer would feel if the expenditure were his, and was supposed to bring some definite return. Don't consider yourself "abused" or think that we have singled you out of "the other 13,000" as being the only one who must show proofs of electros, for this is decidedly not the case.

All our efforts point toward the one object—the disposition of just as many Edison Phonographs and Records as is possible during the course of a stated period. In the accomplishment of the object the co-operation of all Dealers is essential. If we furnish cuts without charge, each Dealer should also take pride in forwarding the advertisements wherein they are used, for by so doing he is unconsciously assisting us to conduct in the least troublesome and most effective way the great advertising campaign, of so many branches, which is bringing the Edison product to the attention of prospective purchasers the world over.

Jobbers Convention July 6th and 7th

J. Newcomb Blackman, chairman of the committee of arrangements for the convention of the National Association of Talking Machine Jobbers, announces that the convention will be held at the Hotel Chalfonte, Atlantic City, N. J., on July 6 and 7, instead of on July 12 and 13, as originally planned. The change of date was made owing to the fact that the busy season for the hotel begins about July 10, and by holding the convention before that date better accommodations could be secured. Another reason is that with the Fourth of July falling on Sunday and being celebrated on Monday, the visiting Jobbers may make the convention the occasion for a four days' outing at the seashore.

Did any of *your* friends ever drink *your* health to this toast?

Here's to the man who plans things—
Builds things—makes things—
Who prates not of wonders of old;
Nor gloats upon ancestral gold,
But takes off his coat, and takes a hold
And does things.

Isn't it worth while following the ex
and do some of you

The EDISON PHONOGRAPH

Songs and music never before offered in Record form can now be had in Edison Amberol Records

MUCH of the world's best music has heretofore been too long for any record of any sound-reproducing instrument. If used, it had to be cut or hurried. Such music, executed as the composer intended it, is now offered in Edison Amberol Records.

Amberol Records play twice as long as standard Edison Records and longer than any other records of any kind.

Thus Amberol Records bring to Edison Phonograph owners an exclusive and unusual list of songs and musical selections.

The new Edison Phonographs play both the standard Edison Records and the Amberols. Any Edison Phonograph (except the Gem) can be changed to play both at a small expense.

No instrument, except the Edison Phonograph, plays Amberol Records; so if you want the music that Amberols have made possible your instrument must be an Edison Phonograph.

ANY Edison dealer will play these new Amberol Records for you and supply you with both Phonograph and Records. Any dealer will change your present Phonograph to play both standard Edison Records and Amberols. Ask your dealer or write to us for catalogues of Edison Phonographs and Records.

NATIONAL PHONOGRAPH COMPANY, 24 Lakeside Ave., Orange, N. J.

This Two-Page Advertisement in
will be seen by millions of poss

nple set by this National Advertising
own in local papers?

EDISON RECORD TALENT

Mabel McKinley

Grace Cameron

Anthony & Harrison

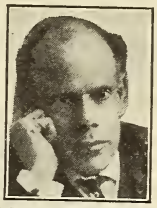
Manuel Romain

Will Oakland

Cal Stewart

Billy Murray

Steve Porter


Marshall P. Wilder

Harry Lauder

Ada Jones

Len Spencer

These people are among the greatest entertainers in their lines in the country

YOU know them, at least by reputation. They have spent the best part of their lives in perfecting themselves for the sole purpose of entertaining others. Each is a specialist; all are among the best that the field of opera, music hall, concert, musical comedy and vaudeville has produced.

They represent a few of the artists now contributing to the montnly programs offered in the form of Edison Records. The owner of an Edison Phonograph commands the services of this array of talent; not for himself alone, but for his family and friends; not on occasions, but all of the time.

The Edison Phonograph does not specialize. Its great and ever-increasing popularity is due to the fact that its powers of entertainment are as broad as the land—offering to each what each prefers.

IF all of the artists who have contributed to the June list of Edison Records were billed to appear at a single performance, neither distance nor price would keep you away. Yet they can do no better in their various lines than they have done in making these new June Records.

There are forty Records from which to choose, twenty of them Amberols.

Ask your dealer or write to us for catalogues of Edison Phonographs and Records.

Edison Phonographs are sold at the same prices everywhere in the United States—$12.50 to $125.00.

Standard Edison Records, 35c. Amberol Records, 50c. Grand Opera Records, 75c.

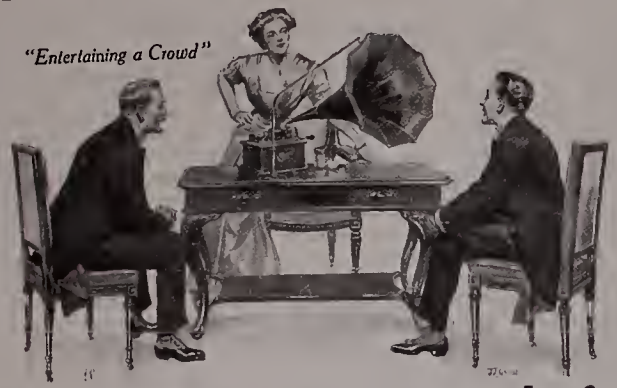
NATIONAL PHONOGRAPH COMPANY, 24 Lakeside Avenue, Orange, N. J.

e Magazines and National Weeklies
e buyers of Edison Phonographs

will be seen by millions of poss

Isn't it worth while following the example set by this National Advertising and do some of your own in local papers?

The EDISON PHONOGRAPH



"Entertaining a Crowd"

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TRADE MARK
Thomas A. Edison

NATIONAL PHONOGRAPH COMPANY, 24 Lakeside Ave., Orange, N. J.

EDISON RECORD TALENT

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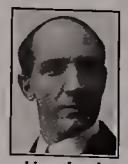

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NATIONAL PHONOGRAPH COMPANY, 24 Lakeside Avenue, Orange, N. J.

This Two-Page Advertisement in June Magazines and National Weeklies will be seen by millions of possible buyers of Edison Phonographs

Printed Matter

Perhaps we didn't make ourselves quite clear last month concerning the Cut-out Record Hanger, form 1553. We said "quantities are being shipped to Jobbers," but neglected to state in what way. The supplies were included with Jobbers' stock orders for June Records, many of which were not delivered until after the May PHONOGRAPH MONTHLY. This paragraph is inserted that Dealers may not think their Jobbers negligent in the matter of turning over copies for display purposes as suggested last month. If you haven't acted in the matter, now is the proper time to do so.

Letters received by us from Phonograph owners, prove that there is a generally wide-spread interest in these 300 Records to be withdrawn from our catalogs on August 1st. Among them are many very desirable selections which will mean sales to Dealers who have the enterprise to point out the proposed withdrawal of them to their regular customers. We have no way of assuring the Trade that these selections will ever be re-listed under new numbers and it seems quite logical that Phonograph owners would want at least a part of them before it is too late.

In South America, a manufacturer of artificial ice would do a rushing business but if he opened a branch in Greenland it stands to reason that the home office would very soon discover that the branch was not a success. The reason is obvious. In the one instance is being sold a necessity, while in the other natural ice is too easily obtained to permit a demand for the artificial product. The selling of Edison Phonographs and Records in times like these represent a parallel condition. It's easy enough to sell food-stuffs and the necessities of life, but to interest people in what they do not actually require is indeed a task worthy of the attention of the most ambitious Dealer.

But, if all efforts to interest the people in your town, are stopped, how can you ever expect to appeal to their taste for good music, if they know not of the way in which that music is to be obtained? Or if they do know, perhaps a little reminder from you in the form of an attractive piece of literature might just do the trick. If you've given up that mailing list of Phonograms and supplements, start it going again; if you've discharged the boy who did your house-to-house distributing, put him to work again. If your typewriter or mimeograph machines have been idle because you thought it not worth while to continue mailing out soliciting letters, the operation of them should be begun without further delay. Your Jobber has the printed matter,—or if he hasn't he can get it without difficulty. Business isn't coming back to you, you must go out and get it. As "Bill Barlow" says:—

"Opportunity knocks once on every door,—but sweeps out mornings for the man who helps himself."

What use have you made of the Amberol Slips, form 1490? This is a most excellent piece of small literature for boosting the sale of attachments. Every Dealer should have a supply.

The six-page extension folder, form 1434, "Three New Types of Edison Phonographs," is still as timely as it was the first day copies were distributed. The combination types of machines are yet *new* to those who haven't investigated the improvements, so don't give up the distribution of the folders just because the Amberol attachment may seem like a familiar story to *you*.

The records of our advertising department show a decidedly falling off in requests from Jobbers for printed matter. While we do not want to encourage the indiscriminate distribution of literature where, because of local no national conditions, it would do little good, it does seem as if there has been a gradual "laying down" on the part of Dealers, a decided relaxation of their former efforts to get business.

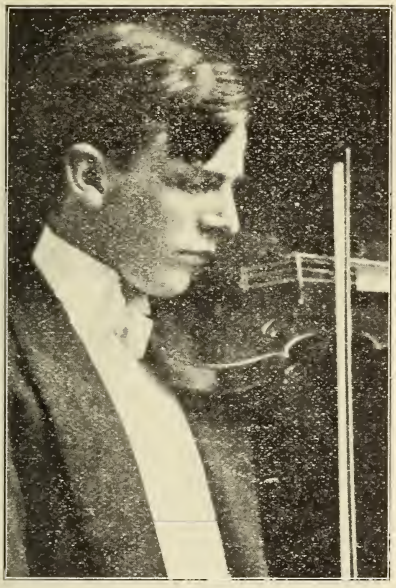
Death of Bandmaster Voss

C. Frederick Voss, who died at Newark, N. J., on May 1st, was one of the best-known musicians connected with the early days of the Phonograph. Mr. Voss was a noted bandmaster and he was the leader of the first band that ever made an Edison Record. He and his band played at the Edison Laboratory in the early experimental days of the Phonograph, and, for several years after Edison Records were put on the market, the selections made by Voss's band were among the most popular. Every owner of a Phonograph who bought the old-style wax record will recall with pleasure those made by Voss's Band. Mr. Voss was a native of Prussia and was sixty-five years old. He came to this country in 1865. Since then he has been prominent in New York, Newark and vicinity as a musician and band leader.

Some of the New Artists Who Are Making Edison Records

Albert Spalding, Violinist

Albert Spalding, the American violinist, is a notable addition to the list of artists who are making Edison Records. Although he is not yet twenty-one years of age, he has acquired a reputation for a mastery of the violin exceeded by but few living artists. He has appeared in Paris, Berlin, London and many other European cities and everywhere created a sensation. Mr. Spalding was born in Chicago, Ill., on August 15th, 1888.



As a very young child he showed remarkable fondness for music. He would sit for hours listening to his mother, a fine singer and accomplished musician. At seven he asked for a violin, and quickly astonished his parents by his wonderful aptitude for the instrument. A three-quarter size Gallano was procured, and he commenced to study seriously with Chiti, of Florence (where his parents have a winter residence), and during the summer months, which they spend in America, he continued his studies under Juan Buitrago in New York.

He made his first appearance, when ten years of age, before the Duke and Duchess of Connaught. Professor Chiti became so impressed with the genius of the boy that, wishing for confirmation of his opinion, he suggested his charge should undergo the severe test of an examination for a professorship at Bologna Conservatoire. The committee of examination consisted of three violin professors, two of the 'cello, and the principal of the Conservatoire. The boy secured forty-eight marks out of a possible fifty, and, as the points required to pass were only thirty, it will readily be seen that young Spalding is phenomenally gifted. The professors were astounded that one so young—he was only fourteen—should have come thro' the trying ordeal so triumphantly, unanimously declaring that he was the youngest on record to pass such an exacting examination. A search of the books revealed the fact that, 133 years before, Mozart passed an examination for the piano at precisely the same age.

The young musician next went to Paris, and studied for two years with Lefort, where he made his professional debut on June 6th, 1906, at the Nouveau Theatre, and later, at the invitation of Coquelin, appeared with Patti at the Chatelet, and at once achieved great success. His successes have been confined to no one country, no one city—the same eulogistic reports come from well nigh all the great music capitals of Europe.

For his first Edison Record Mr. Spalding plays Wieniawski's Polonaise in D Major, a composition calling for ability of the highest order. Those who hear it will recognize it as the work of a superior artist.

Digby Bell, Monologist

The first Edison Record made by Digby Bell will go out with the July list. Few men in the comic opera and vaudeville field are better known than Mr. Bell. He has been constantly in the public eye since he made his first operatic appearance at the Madison Square Garden in 1879, when he appeared as Sir Joseph Porter in "Pinafore." He was a member of a number of the most prominent comic opera companies in his day and for a number of years was a star himself, assuming the principal roles in several notable comic and light opera successes. More recently he has appeared as a monologist in vaudeville and has been quite as successful as he was in his operatic work.

Mr. Bell's first Amberol Record is the story about the tough city kid who tells about the progress of a game at the Polo Grounds from his favorite seat on the right-field fence. Mr.

Bell has the "kid" dialect down to a nicety and, appearing at the height of the baseball season, the Record will be a great success.

Nat M. Wills

There is no better known performer on the vaudeville stage to-day than Nat M. Wills. There is no vaudeville performer whose efforts before the footlights give greater pleasure than

Mr. Wills in his tramp act, with its many variations of monologue and song. Mr. Wills has presented this act in probably every important vaudeville theatre in the United States and Canada. In inducing him to make a series of Edison Records, we have, therefore, done something that will meet with the immediate approval of every person who has seen him in vaudeville. We are glad to state, too, that his Records are unusually loud and clear and make his Record performance quite as satisfactory as the one on the stage.

Josie Sadler, Comedienne

Miss Sadler is unusually talented. Her special forte is German comedy characterization. She made her first professional appearance about twelve years ago, appearing as "Wild Rosie" in "Prince Pro Tem." Since then she has had prominent parts in many successful musical com-

edies. She is well known at all of the Broadway houses devoted to musical comedy or light opera. One of her greatest hits was the song "Henny," which she sang in "Peggy from Paris." Since then she has appeared as Mrs. Sibyl Schwartz in "The Galloper" and Fifi in "A Waltz Dream." She is a decidedly popular player and endeavors to adopt German dialect roles as far as possible, introducing a novel note in most of them and thus avoiding the pitfalls of a one-part player. Her success is a fitting tribute to her talents and abilities.

How to Secure a Complete List of Active Records

Take the combined Alphabetical and Numerical Record Catalog, form 1500, as a beginning and

ADD

March, April, May and June, 1909, Standard and Amberol Record Lists.

10 Bohemian, 52 French, 29 German, 25 Italian, 8 Polish and 18 Swedish selections, listed in the EDISON PHONOGRAPH MONTHLY for March, 1909.

10 Vesta Tilley Records covered by Advance List mailed early this month to all Dealers and reprinted in this issue.

ELIMINATE

The 300 Records to be cut from our catalogs on August 1st, as published in the April EDISON PHONOGRAPH MONTHLY.

You will then have a complete list of active numbers. If a certain selection in your stock does not appear in this list you will know that it is a "Cut-Out."

This information is given in response to re-requests for it from several Dealers: who do not know what Records may be returned as Cut-outs against the Continuous Exchange Proposition.

It should be remembered that the Records to be cut from our Catalog on August 1st, are not to be returned until after that date.

No Place Too Remote

The West is noted for doing big things and the Western sales of Edison Phonographs and Records have proved no exception to this rule. Price cutting in Edison goods heretofore has been almost unheard of among the states on the Pacific Slope, and conditions have been very satisfactory in the Western trade. We were therefore very much surprised when at about the beginning of the year, Woodard, Clarke & Company, who have one of the largest stores in Portland, Oregon, violated their license contract and threw a big stock of Edison goods on the market at cut prices. A suit on the Phonograph and Record patents was promptly brought by our Legal Department, and the same was speedily stopped by a preliminary injunction. A perpetual injunction has now been obtained. These decisions are of special importance as they are the first to be obtained on the Pacific Slope, and they show conclusively that no price cutter is too far off to be reached in the enforcement of the license conditions under which Edison goods are sold.

We print below an extract from the decree granting a perpetual injunction:

It is at this time by the Court, CONSIDERED, ADJUDGED AND DECREED that the said defendant (Woodard, Clarke & Co.), its agents, associates, officers, attorneys, servants, clerks and employees, and each and all of them be, and they hereby are, perpetually enjoined and restrained from in any way using, or causing to be sold, or offering for sale, or advertising for sale any Edison Standard Records, Edison Amberol Records or Edison Phonographs at prices less than the current list prices, or at prices less than those specified in the agreement and addenda thereto set forth in complainants' bill of complaint, which agreement was made between said defendant and said complainant, National Phonograph Co., or at less than the prices specified in the notices annexed to the cartons in which said Edison Standard Records and Edison Amberol Records are contained, to-wit: Thirty-five cents for Edison Standard Records and fifty cents for Edison Amberol Records, or selling the same in violation of any of the terms of the license contracts under which said Edison Standard Records and Edison Amberol Records and Edison Phonographs were originally sold by said National Phonograph Company to its authorized jobbers and retail dealers, and from violating any of the terms of the license contract and addenda thereto made and entered into between the said defendant and the said complainant, National Phonograph Company, and from directly or indirectly using or causing to be used, selling or causing to be sold any apparatus, articles, or devices, embodying or operating or constructed in accordance with the inventions and improvements set forth in the Letters Patent Nos. 782,375, 798,478 and 880,707, without the license of the said complainants', and from infringing upon or violating the said Letters Patent in any way whatsoever.

(Signed) CHARLES E. WOLVERTON, *Judge.*

Dated April 13, 1909.

Records by Vesta Tilley

Ten Edison Standard Records by Vesta Tilley, the well-known English comedienne and vaudeville star, were put out as a special list on May 1st. These Records were made by Miss Tilley some time ago, but the special reason for putting them out now was because she is now making a tour of this country, appearing at the big vaudeville theatres of the large cities. The Records were cordially received everywhere, handsome orders being placed for them. Dealers who have not yet put them in stock should order at once. The Records are:

13571 I'm Following in Father's Footsteps.
13581 The King of the House is Baby.
13583 Jolly Good Luck to the Girls Who Love the Soldiers.
13593 It's Part of a Policeman's Duty.
13603 Algy (The Piccadilly Johnny).
13620 The Royal Artillery.
13624 The Seaside Smile.
13634 When the Right Girl Comes Along.
13732 Following a Fellow with a Face Like Me.
13752 I'm the Idol of the Girls.

Every Phonograph Dealer should be a booster—not a quitter. A business in its infancy has no place for a quitter, and ours is one in particular where he has missed his calling.—*The Whitsit Monthly.*

The Other 13,000

What they are doing and what they want to know about.

Kaner and Company, Virginia, Minn.—We started to handle your Edison Phonographs and Records about two years ago. At first we had quite a time to sell the people around here but after hard working we started the ball a-rolling until we have worked up an ever increasing trade. We always keep a large supply of Records and machines. Our Record trade is increasing wonderfully.

John A. Wiseman, Union City, Mich.—I noticed in the May Number of the PHONOGRAPH MONTHLY that certain Dealers think that the Phonograph business is going back. I must say that my business in this little town is as good if not better than it was last year at this time, and also have more prospects than I had a year ago, and think the Phonograph has come to stay.

E. A. Schweiger, 664 Grand Street, Brooklyn, N. Y.—In answering last month your question as to how the difference between the Model A and Model D Triumph Phonographs might be determined, a slight mis-statement was made. We were in error in describing the Model A Winding Crank as having a slot cut in it to fit a pin in the Winding Shaft. There is no slot cut in the crank for this type but instead it has a square hole which fits over the squared end of the winding shaft.

We thought it best to make this explanation to avoid any misunderstanding on the part of Dealers who may have read the paragraph on this subject last month.

Charles Hullinger, Corning, Col.—Having received a good many pointers from the PHONOGRAPH MONTHLY, I will give you some of my experience, hoping it will be of some benefit to some one else. I put the large cotton banner received from you outside and I noticed the weather was beginning to fade it so I went to the painter and got some carriage varnish and gave it a good coat of that. Now it is good for several years' wear.

And for my Record lists, Form 1528, I took two strips of wood ½ by 1 inch and 22 inches long, drove small nails through one of them so as to pierce the top of paper, boring small holes in the other to match the nail, also cut a slot in each end one inch long to admit two screw eyes screwed into the other piece. Then I lay the piece with the nails pointing up and put on the paper face up, put on the other piece and turn the screw eyes crosswise to hold it in place and hang up by two small screw eyes in the back piece.

George W. Williams, proprietor of the Lyceum, St. Paris, Ohio.—I gave a novel entertainment at the Union Opera House, April 24, in a two-part program, using the Amberol Records. It was greatly appreciated.

PART FIRST.

No. 1. William Tell Overture. (Represented by shadow pantomime character pictures thrown on curtain.)
No. 64. Elks' Minstrels. (Represented by shadow pantomime character pictures thrown on curtain.)
No. 118. To the End of the World. (As an illustrated song with slides.)
One reel of Film.

PART SECOND.

No. 111. My Uncle's Farm. (Shadow pantomime.)
No. 110. Chorus of Six Popular Songs. (Shadow pantomime, male quartette.)
No. 2. Roses Bring Dreams of You. (Illustrated song slides.)
One reel of Film.

It did good business and believe it was a good advertisement for the Amberol Records.

The *San Francisco Call* for April 19th, 1909, contains a news item relative to the removal of Clark Wise & Company, Edison Dealers, to their new building, 233 Grand avenue. A picture of the building is also run in conjunction with the article. From all indications these progressive Dealers are arranging to push the sale of Edison goods, for a large Phonograph sign appears in a conspicuous place on the outside of the building. The article states that the entire second floor will be devoted to their Talking Machine Department. In writing us concerning the removal these Dealers say—"Of course, we are not settled as yet but are laying strings for what we hope to be a very prosperous business in the best retail district in the city."

You mustn't lose sight of the great value of these Amberol Records to you, as a Dealer, not only in the extra profit they bring you, but also in the effect they have on the sale of Edison Phonographs. Though no longer new, do not forget that no other Records equal them in playing time or in clearness and tone quality.

A Word to Dealers who Don't Follow-Up Inquiries

A retail inquiry for catalogs of Edison Phonographs and Records was referred recently to C. M. Flomerfelt, at Califon, N. J. The inquirer was located some distance away from Califon, and in a section not easily accessible. But note what this enterprising Dealer did:

"I am enclosing inquiry No. 16,870 and trust that my report on it will meet with your approval. It may interest you to know that I found the prospect after a fifteen-mile drive out in the back-woods and he told me that he saw your advertisements and wrote for booklets believing the Edison the best machine to buy. This instance proves that 'advertising pays.'"

An Appreciative Editor

R. M. Bryant, Edison Dealer at Spiro, Oklahoma, recently sold the Editor of the *Spiro Tribune* an Edison Phonograph outfit. Soon after it came into his possession this editorial appeared in the columns of his paper. His appreciation is too well expressed to require further comment:

A person who can not appreciate the effects of a film by one of the great artists, when thrown upon the canvas must be either too young to observe, or else too old to see. Moving pictures by the greatest artists are far more popular to-day than they were five years ago, and that popularity is destined to increase and be lasting.

This is also true of Phonographs. What those artists are doing for man through sight, Edison is accomplishing through sound. In the film may be preserved the active, smiling features and movements of persons and objects of renown long after they are gone. Likewise on the cylinder he catches the waves of sound.

He reproduces every tender tremor and quality of the voice with perfect articulation, and the sweetest melodies of famous musicians with marvelous exactness. Through the sounds which his Records reproduce one can feel the passion of the heart, can see the beauty of the soul of the singer, or the musician.

The perfection of the Edison Phonograph and Record is approached by few others and is equalled by none.

His little machine is therefore destined to become as popular at the home fireside as the moving picture show is at the city playhouse.

It may please you to know that during my late cruise around the world with the ships that we never stopped at any place where I was not able to purchase Edison Records, even at that remotest city on this hemisphere, Puntas Arenas, in the Straits of Magellan.—*Joseph H. Darley, U. S. S. Kentucky.*

A Good Dealer's Letter

The following letter mailed by L. H. Atkin, Houghton, Mich., to his patrons with the May Record supplements looks as if the "hard times" had not hit his territory:

Owing to the vast increase in our Phonograph business and desiring to place ourselves in a position to serve you in the best possible manner with Edison Phonograph Records and Supplies, we have increased our stock of Records, both Two-minute and Amberol to embrace every American Record in their catalogue comprising about seventeen hundred numbers.

We most cordially invite you to come in any time and let us play any number of Records of your selection whether you wish to buy or not. It is our aim to keep in close touch with every owner or prospective owner of an Edison Talking Machine in this vicinity, to send to their address the new monthly lists of Records and interesting discussions as contained in the "Phonogram," and by courteous treatment to merit your continued patronage and make friends and customers.

We herewith enclose list of May Records, many numbers of which are particularly bright and entertaining. We will consider it a special favor if you will advise us of any irregularity in receiving this monthly publication or give us the name of any friend who owns a machine and does not receive the new lists.

Personal

F. K. Dolbeer, General Manager of Sales, left on May 17th for a three weeks' trip through the West and Northwest. He may go as far as Winnipeg, which city he has not yet visited. So much is being said about the present and future of Manitoba that he is anxious to look the field over and get some personal impressions concerning it.

Wanted—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to

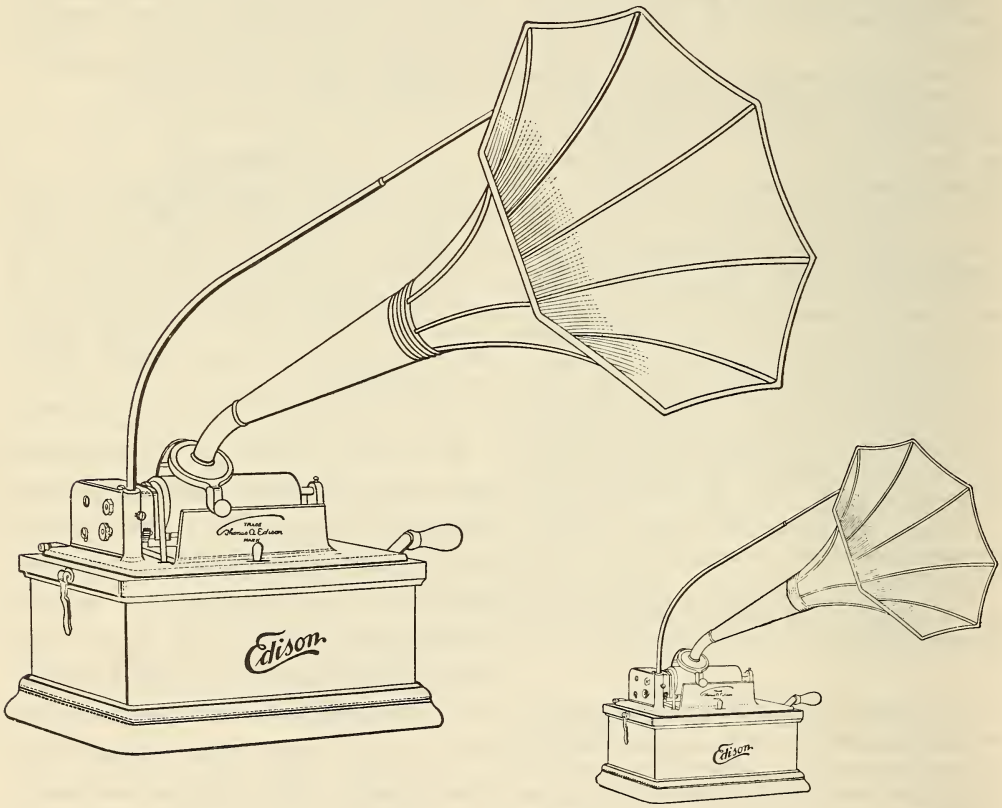
EDISON BUSINESS PHONOGRAPH CO.,
ORANGE, N. J.

Get Ready to Advertise the New Fireside Phonograph.

The who have seen the new Fireside Phonograph are unanimous in expressing their belief that it will have a tremendous sale. Its price is a popular one, well within the reach of the masses, and, since it is a perfect Phonograph in every way, it is going to sell by the thousands.

The important thing for every enterprising Dealer is to make preparations to push it just as soon as he can get a supply of the machines. There is no better way to do this than to advertise in local papers. We show below single column and double column cuts of the Fireside machine, both suitable for use in newspapers. We will send one of each to every Dealer who will agree to run them in his local paper and send us one issue of the papers in which they are used. These are the only cuts that should be used in newspapers. If Dealers want half-tones for use in printed matter where smooth papers are used, we have half-tones of the same machines. They are: Single column, No. 721; double column, No. 722. Here again, we only require a promise to use the cuts and a copy of the printed matter showing them.

Next month we will show some ready-made ads in which these cuts are used to advantage. Get the electros now, watch for the copy next month and then go after the business. Do it promptly, so that the other fellow will not get ahead of you.



Double Col. No. 720. Single Col. No. 719.

Advance List

Of Edison Standard and Edison Amberol Records for August, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before July 24th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on July 23d. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on July 24th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after July 20th, but must not be circulated among the public before July 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on July 23d, for delivery on the following day. Jobbers are required to place orders for August Records on or before June 10th. Dealers should place August orders with Jobbers before June 10th to insure prompt shippment when Jobbers' stock is received.

Edison Standard Records

10177 "La-La-La" March — **Edison Concert Band**

A hit in three New York shows: Anna Held's "Miss Innocence;" "The Queen of the Moulin Rouge" and "The Girl from Rector's." Its composer, Vincent Scotto, is also the writer of "La Petite Tonkinoise" (our Record No. 9569). Publisher, Leo Feist, New York.

10178 Parody "Down in Jungle Town" — **Nat M. Wills**

In making his initial appearance in the ranks of Edison Record makers, Mr. Wills has chosen for his first selection, a parody on the well-known monkey song, "Down in Jungle Town," and he sings it to the music of that selection. The words, however, treat of the Roosevelt hunting trip to Africa in a facetious way that will make the Record popular. Mr. Wills is one of the best known artists on the vaudeville stage. His Tramp Act has made him famous from coast to coast. He makes an unusually clear Record and in this new role will make as great a hit as he does upon the stage. Mr. Wills is the author of the parody as well as the maker of the Record. Orchestra accompaniment.

10179 He Falls for the Ladies Every Time — **Josie Sadler**

This selection also serves to introduce still another well-known vaudeville artist to the Phonograph public. Miss Sadler is deservedly popular for the clever way in which she sings upon the stage in German dialect. For her first Record, Miss Sadler has chosen the above selection sung by her in the musical comedy, "The Mimic World." This song tells of the virtues of the young man who had no bad habits, but had a fondness for the ladies. Orchestra accompaniment. Music, Alfred Solman; words, Arthur J. Lamb; publishers, Jos. W. Stern & Co., New York.

10180 Abide With Me — **Albert Benzler**

An organ solo and the first one to be made for the Edison Phonograph, since the introduction of the Gold Moulded Record. It is put out in response to a widespread demand for an organ Record. The title of the Record will add still further to its popularity. Composed by Wm. H. Monk, but the arrangement is a special one by F. W. Ecke.

10181 Under the Irish Moon — **Byron G. Harlan**

A march song rendered in Mr. Harlan's best style. It is a song rather different from those of which he usually makes Records, but his admirers will agree that he is quite at home in his rendition of it. Orchestra accompaniment. Music, Geo. W. Meyer; words, Jack Drislane; publishers, F. B. Haviland Publishing Co., New York.

10182 Guide Me, O Thou Great Jehovah — **Edison Mixed Quartette**

A sacred selection too well-known to need comment or description. It is beautifully sung by the Edison Mixed Quartette. Organ accompaniment. Music, J. P. Holbrook; words, W. Williams.

10183 Wise Old Indian — **Billy Murray**

Indian songs do not seem to be losing any of their popularity. Most of them of which we have made Records have been among our best sellers. This one possesses all the requirements needed for success. It is written by the same composer as "Blue Feather" (our Record No. 10162) and "Good-Night, Moonlight" (our Record No. 10174). Its words are extremely funny. They are set to an attractive melody and the Record is made by Mr. Murray, who has been very successful with songs of this kind. Orchestra accompaniment. Music, Theodore Morse; words, Jack Mahoney; publishers, Theodore Morse Music Co., New York.

10184 The Last Kiss Waltz — **American Symphony Orchestra**

A composition that has the style and character of the French waltzes now so popular in this country. It is played in concert style by our orchestra and is a splendid reproduction. It is a Record that will find a place in every collection whether its owner desires either music of a better character or popular selections. Composer, Charlotte Blake; publishers, Jerome H. Remick & Co., New York.

10185 The Market on Saturday Night — **Ada Jones**

To those old enough this Irish character song will recall the days when the most popular place of amusement in New York City was the one conducted by Harrigan & Hart. It will also recall the comic plays featuring phases of New York City life which made Harrigan & Hart known throughout the entire country. In its day, "The Market on Saturday Night" was a great success, being sung and whistled everywhere. Miss Jones has given the song a rendition for our Record that will not only delight those of older years, but will also please the younger generation. Her Irish dialect is all that Harrigan & Hart would desire could they have chosen her to sing the Record, and her clear enunciation makes every word distinctly understood. Orchestra accompaniment. Music, Dave Braham; words, Ed. Harrigan; publishers, Will A. Pond & Co., New York.

10186 Little Willie — **Premier Quartette**

Here is an unaccompanied selection for male voices that will score a success. It is a comic song with three verses and three choruses. "Little Willie" is the hero in the first verse. The other verses tell of the mishaps that befell Sammy and Tommy. Music, J. Lincoln Hall; publishers, Hall-Mack Co., New York.

10187 Dear Old Dear — **Will Oakland**

A sentimental song fully described by its title. Its melody is of the kind perfectly adapted to Mr. Oakland's fine counter tenor voice. Critics may not agree concerning high tenor voices, but the general public have but one opinion. These voices are the striking ones in minstrelsy and they are equally popular among the Phonograph public. Orchestra accompaniment. Music, Benj. Hapgood Burt; words, John Hazzard; publishers, Jerome H. Remick & Co., New York City.

10188 Marsovia Waltz — **United States Marine Band**

With this composition is presented another two-minute Record by Washington's famous government band. The air is characteristic, and is designed to be typical of the imaginary country of Marsovia. Its rendition will add to the high opinion already achieved by the U. S. Marine Band. Composer, Henriette-Blanke-Belcher.

10189 Any Old Place in Yankee Land is Good enough for Me — **Edward Meeker**

A descriptive march song quite Cohanesque in name and character of melody, but not by Mr. Cohan. The words tell of the content of the man who is willing to live in any city so long as it is in Yankee Land. Cleverly sung by Mr. Meeker. Orchestra accompaniment. Music, Will Marion Cook and Chris Smith; words, Alex. Rogers; publishers, Gothan-Attucks Music Co., New York City.

10190 Can't You See I Love You? — **Ada Jones and Billy Murray**

One of the principal songs in "The Newly-Weds," a comedy with music founded on the cartoons by Geo. McManus, published in the *New York World*. Of course, the song is sentimental. Its chorus has a specially happy swing. It was selected for Miss Jones and Mr. Murray because it was one of those selections in which they have been so successful in singing together. Orchestra accompaniment. Music, Nat D. Ayer; words, Seymour Brown; publishers, M. Witmark & Sons, New York City.

10191 Prunes — **Edward M. Favor**

It goes without saying that a song with this title must treat of boarding house life. It is a song of a man whose misfortunes compel him to live in boarding houses and who gets prunes on all occasions. His imagination may conjure up apple sauce, ice cream and custard pie for dessert, but instead he always gets prunes. Probably no other Edison artist could so successfully render a song like this as Mr. Favor. Orchestra accompaniment. Music, Seymour Furth; words, Geo. W. Day; publishers, Seymour Furth Music Publishing Co., New York.

10192 Love's Golden Dreams — **Albert Benzler**

A bright and snappy bells solo played in Mr. Benzler's unapproachable style. Orchestra accompaniment. Composer, Geo. Stevens; publishers, Arnett-Delonais Co., Chicago, Ill.

10193 Uncle Josh and the Lightning Rod Agent — **Cal Stewart**

Uncle Josh is always getting the bad end of every deal he makes. However, he takes his misfortunes good-naturedly enough. He always sees the funny side, no matter how bad he has been "stung." In this case, he tells how the agent put up lightning rods on every stationary thing in sight on his farm, and how he signed a paper, stating that the job was a good one, only to find shortly afterward that he had signed a note for a considerable amount.

10194 Set 'em Up In the Other Alley **Collins & Harlan**

A song by the same composer as "Make a Noise Like a Hoop and Roll Away" (our Record No. 10122) and destined to be quite as successful as the latter song. It is a song of the bowling alley and will find a large call among the devotees of the popular game of bowling. Collins and Harlan are as clever as ever in their rendition of the song. Orchestra accompaniment. Music, J. Fred Helf; words, Ren Shields & Andrew B. Sterling; publishers, Helf & Hager Co., New York.

10195 If Ev'ry Girl Was a Girl Like You **Grace Cameron**

A waltz song that will still further enhance the vogue of Miss Cameron as a maker of Edison Records. The words reflect the doubt of the young lover who wonders what would happen if all the girls were like his. Orchestra accompaniment. Music, Seymour Furth; words, Will A. Heelan; publishers, Seymour Furth Music Publishing Co., New York.

10196 Our Victorious Nation March **New York Military Band**

A stirring march which echoes strains of our national airs, a feature that ever appeals to the typical American. The air is bright and snappy. Just the kind to keep the feet a-going while the Record is being played. Composer, J. Lincoln; publishers, Vandersloot Music Publishing Co., Williamsport, Pa.

Edison Amberol Records

175 Selection from "Robin Hood" **Edison Concert Band**

Of the numerous operettas by Reginald de Koven, "Robin Hood" is the most popular. It was first produced at Chicago, June 9, 1890, and for nineteen years it has been regarded as one of the best of the light operas by American composers. The Record contains the following numbers: Entrance of Robin Hood, Act 1; waltz song, "Sweetheart, My Own;" "Oh, Promise Me;" Tinkers' Song and the Finale of the Opera. Always one of the most popular of the two-minute selections, the same music on the Amberol Record will continue its popularity for years to come. Publisher, G. Schirmer, New York.

176 The Flag He Loved So Well **Nat M. Wills**

This is Mr. Wills' first Amberol Record. It is twice as funny as the one in the two-minute list, for it is twice as long. The song is one that he has featured on the vaudeville stage and in which he has done his full share in adding to the mirth of the amusement-going public. To hear this Record is to see him standing before the curtain in his tramp makeup and with his coat decorated with medals, one of which, to use his own words, he obtained for singing and a larger one given him for stopping. This Record will make a strong fight with the older favorites for place at the top of the August list. Like most of his selections, this song is original with Mr. Wills and is not published. Orchestra accompaniment.

177 Polonaise in D Major **Albert Spalding**

Mr. Spalding is a young American violinist, who, by virtue of his unusual talent, has scored a great success. We regard ourselves as fortunate indeed in inducing him to reproduce some of his marvelous talent on our Records. Further reference to his career and success will appear in the Phonograph Monthly. Violin solos of Henri Wieniawski, the composer of this selection, are very popular with concert performers and are found in the repertoire of every violin artist. Wieniawski was himself a renowned violinist as well as composer. His Polonaise in D Major calls for that artistic conception and brilliancy of technique so essential to the true violinist. Piano accompaniment.

178 Bear's Oil **Golden & Hughes**

A vaudeville sketch that is a scream. It is one of several that Golden & Hughes are using in vaudeville, and it is even more funny on our Record than on the stage. Mr. Golden asks Mr. Hughes what he smells when he first enters a drug store, and then follows an enumeration of the odors of a drug store that is ridiculous in the extreme. The fun cannot be described, the Record must be heard.

179 Are You Coming Home To-Night? **Anthony & Harrison**

Few sacred selections are better known to the entire country than this one. We could hardly put out a Record that would make a wider appeal among seriously inclined people. The interpretation of the selection given by Anthony & Harrison is fully as good as anything that these church singers have given either from choir lofts or on Edison Records. Orchestra accompaniment. Composer, James McGranahan.

180 La Perle de Madrid Valse **American Symphony Orchestra**

A Spanish waltz having the well-marked rhythm, swinging melody and castinet effects, which give it the true Spanish color. In every sense a delightful orchestral selection, and finely rendered by our Symphony Orchestra. Composer, A. Lamotte; Publisher, Carl Fischer, New York.

181 The Arkansas Traveler **Len Spencer**

An old, old favorite made over on the four-minute Record. It has been on the two-minute

list since the introduction of the Moulded Record, and years from now will find it still upon the Amberol list. It is hard to say why it is so popular, but it has a hold upon thousands of lovers of the Phonograph that is unquestioned. Mr. Spencer carries on the dialogue in two different voices and has the assistance on the violin of a member of our Symphony Orchestra.

182 The Day of the Game — **Peerless Quartette**

This is the big hit and the most stirring song in "The Fair Co-Ed," a musical comedy produced by the Elsie Janis Company. The subject of the song is a game of football, and its most attractive feature as performed in "The Fair Co-Ed" is a large and effective chorus, representing a crowd of lively, enthusiastic spectators, who encourage the players by cheering for their favorites with loud hurrahs and spirited college cries. Our Record is a clever reproduction of the stage performance and reflects much credit upon the Peerless Quartette, who make it with the assistance of a special chorus. Orchestra accompaniment. Music, Gustave Lüdens; words, George Ade; publishers, M. Witmark & Sons, New York.

183 Believe Me If All Those Endearing Young Charms — **Arthur S. Witcomb**

A cornet solo by Mr. Witcomb, who is the cornet soloist of the U. S. Marine Band and a player of marked ability. The song is one of the most popular of Thomas Moore's poems, the melody being by Sir J. Stevenson. The U. S. Marine Band played the accompaniment while Mr. Witcomb was making the Record.

184 Come and Hear the Orchestra — **Josie Sadler**

A comic waltz song in Dutch dialect, in which Miss Sadler gives on our Record a clever reproduction of one of the acts in which she appears in vaudeville. Various instruments in the orchestra are featured during the song and add to the effectiveness of the reproduction. Orchestra accompaniment.

185 There's a Woman in the Case — **Murry K. Hill**

Another of Mr. Hill's characteristic vaudeville specialties. The Edison Records already made by Mr. Hill furnish a good line upon the fun that may be expected from this one. The Record provides four and a half minutes of real laughter.

186 Tannhäuser March — **Edison Concert Band**

This grand march movement occurs at the opening of the fourth scene in the Second Act of "Tannhäuser," written by Richard Wagner, the grandest and most original composer of all times. As an instrumental number, the "Tannhäuser March," with its stirring introductory strain and broad and majestic theme, so well known to admirers of Wagner, is without doubt the most popular and melodious composition written by this famous composer. Publisher, Carl Fischer, New York.

187 Good Night, Dear — **John Barnes Wells**

A love ballad by still another singer who now enters the ranks of Edison artists. Mr. Wells is well known in New York and vicinity. He has a fine tenor voice, has sung in some of the best metropolitan church choirs and his name frequently appears on the best concert programmes. The song is the one introduced in the comedy, "Love Watches," and sung with great success by Billie Burke. Its composer, Will R. Anderson, also wrote "Just Some One" (our Record No. 9847). Orchestra accompaniment. Publishers, M. Witmark & Sons, New York.

188 Holy! Holy! Lord God Almighty — **Edison Mixed Quartette**

A sacred selection of the better class, sung in a stately and dignified manner by our Mixed Quartette. The high character of the Record, both in subject and rendition, would make it worthy of presentation as part of a religious service anywhere. Organ accompaniment. Music, Rev. John B. Dykes; words, Reginald Heber.

189 Garry Owen Medley — **Eugene A. Jaudas**

Here is a violin solo that will not only sell big now, but will sell big as long as it is in the Amberol catalogue. In the medley are introduced the following jigs and reels; "Garry Owen" jig; "17th of March" reel; "Haste to the Wedding" country dance; "Reilly's Own" reel; and "Champion" jig. Interspersed with these selections are bits of the following favorite Irish airs: "The Minstrel Boy;" "Come Back to Erin;" "Wearing of the Green;" "The Harp that Once Thro' Tara's Hall" and "Killarney." Orchestra accompaniment.

190 While the Kids Played Ring a Rosie — **Will Oakland**

A song descriptive of the days when school children sang and danced in this childish game. Few grown-ups will hear the words and melody without recalling the days when they and their childish companions joined hands in a circle and took part in "Ring Around A Rosie." Mr. Oakland's high tenor voice is just the one needed to successfully reproduce the song. Orchestra accompaniment. Music, Emanuel Aroni; words, Billie Verne; publishers, Allan & Co., Melbourne, Australia.

191 Cuddle Up a Little Closer Lovey Mine — **Ada Jones, Billy Murray & Co.**

The "production" song hit from "The Three Twins," first recorded as a duet by Miss Jones and Mr. Murray on our two-minute record (No. 9950). It is now given on the Amberol in the same form, but with extra choruses added. The first one by Mr. Porter in imitation of "as Grandpa would sing it;" the next by Mr. Harrison as the soldier off to war and bidding good-bye to

his sweetheart would sing it. Miss Jones then gives it "as the baby sings it," the Record concluding with all joining in a chorus. Orchestra accompaniment. Music, Karl Hoschna; words, O. A. Hauerbach; publishers, M. Witmark & Sons, New York.

192 Poet and Peasant Overture **Frosini**

Frosini is a wonder as a player of the accordion. They way in which he plays the "Poet and Peasant Overture" for our Record will cause many an individual to revise his or her opinion of the musical popularity of the accordion. It will also cause them to accord to Frosini credit as being a player of remarkable talent. Unaccompanied. Music, Fr. Von Suppe; publisher, Carl Fischer, New York.

193 Arrah Wanna **Collins & Harlan**

Not a new song, for it has been on our two-minute list for several years (it is No. 9447), but it is even more popular to-day than it was when first published and reproduced on our Record. Many thousand two-minute Records of it have been sold and no doubt exists that many thousands more will be sold in Amberol form. The longer Record has made it possible to include more of the song and to add new features, which make it well worth the higher price of the Amberol Record. Orchestra accompaniment. Music, Theodore Morse; words, Jack Drislane; publishers, F. B. Haviland Co., New York.

194 Teddy-After-Africa **New York Military Band**

A comic portrayal of Teddy and his trip to Africa in search of new animals to conquer. The finale shows a chorus of barnyard inhabitants, chickens, roosters, goats, pigs, cows, etc. This composition is Arthur Pryor's latest and one which his band will feature during the summer season. Publisher, Carl Fischer, New York.

Trade Bulletins

Sales Department Bulletin No. 29, May 13, 1909
Trade Information for All Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

The trade is hereby advised that the eleven Spanish Records named below have been dropped from our catalogue because the moulds have fallen below the required standard. Orders for any of these selections will be filled so long as our present stock lasts, but the moulds will be at once destroyed and no further quantity manufactured. The numbers will be dropped from future editions of our catalogue..

12077	Caballero de Gracia	Antonio Vargas
12153	Nina Pancha	Antonio Vargas
12169	Himno Nacional Mexicano	Antonio Vargas
12189	Las Neuve de la Noche, Jota	Antonio Vargas
12545	El Juramento, Romanzo	Senor Cabello
12662	La Mascota, Luo de los pavos	Senorita Carmen y Senor Cabello
12737	Gran corrida de toros por el celebre espada espanol Don Luis Mazzantini	Vargas & Co.
12738	El Lapicero, Tango	Antonio Vargas
12739	Zapateao di Caramelo	Antonio Vargas
12787	El Morrongo, Tango	Antonio Vargas
12792	El Amor y el Desafio	Antonio Vargas

Sales Department Bulletin No. 30 May 20, 1909
Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALE DEPARTMENT, Orange, N. J.

IMPORTANT ANNOUNCEMENT

A new type Edison Phonograph whose success is assured, as it possesses all of the important features of the higher priced machines, combined with some novel features recently applied.

Fireside Phonograph Combination Type.

Description—A New Combination Type Phonograph, designed to satisfy the demand of the trade for a moderate priced machine, which will play both Standard and Amberol Records.

PRICE: List price $22.00, (Canadian, $28.60), subject to regular machine discounts.

EQUIPMENT: Equipped with a combination model "K" reproducer, having a model "C" and model "H" sapphire, assembled in separate arms, mounted on a swivel plate set in the overhanging weight; attached to this swivel plate is a pointer, or lever, thereby enabling the user to readily change the position of the sapphires for playing either the Standard or Amberol Records.

HORN: A specially finished maroon colored, gold striped, sectional horn, which permits packing in the case with the machine, and which very materially adds to the attractiveness of the outfit, giving excellent results phonographically. 19 inches long bell 11 inches wide.

HORN CRANE: Assembled in a socket on the body of the machine, instead of on the cabinet, as with our other types.

MAHOGANY FIRESIDE PHONOGRAPH: Same outfit as above, with mahogany cabinet and mahogany finished horn, $32.00, (Canadian, $41.60), complete.

SELLING DATE: To be placed on sale simultaneously in the United States and Canada on July 1st, 1909.

Gem Combination Attachment.

Description—An Attachment which can be readily applied to all Gem Phonographs, making it possible to play both Standard and Amberol Records on such machines.

PRICE: Net prices have been established as follows: Dealers, $3.00, (Canadian, $3.90). List, $4.00, (Canadian, $5.20).

EQUIPMENT: Equipped with a model "H" reproducer for use on Amberol Records.

SELLING DATE: To be placed on sale simultaneously in the United States and Canada on July 1st, 1909.

Model "K" Reproducer.

A New Combination Reproducer, having a model "C" and model "H" sapphire, assembled in separate arms, mounted on a swivel plate set in the overhanging weight; attached to this swivel plate is a pointer, or lever, thereby enabling the user to readily change the position of the sapphires for playing either the Standard or Amberol Records.

PRICE: List price $5.00, (Canadian, $6.50), subject to regular Jobbers' and Dealers' discounts.

SELLING DATE: To be placed on sale simultaneously in the United States and Canada on July 1st, 1909.

Reduction in Price of Reproducers

On and after July 1st, 1909, the list price of both model "C" and model "H" reproducers will be reduced to $3.50, (Canadian, $4.55), subject to regular discounts.

Exchange on Reproducers Discontinued.

On June 30th, 1909, the present existing exchange on reproducers will be discontinued. Jobbers and Dealers desiring to avail themselves of such exchange, must return such reproducers as they may have on hand prior to that date, and place orders for an equal number of model "C" so that the transaction may be completed before the new prices become effective.

We would respectfully request our Dealers to place orders for such of these goods as they may require with their Jobbers as promptly as possible, thereby placing the Jobber in position to supply their full requirements for these goods prior to July 1st, 1909, when they are to be offered to the public. The Jobbers should place their orders with us at the earliest possible moment, to insure of their being in a position to take care of their Dealers' requirements.

Suspended List, May 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

CAL., San Diego—Thearle Music Co.
ILL., Macomb—M. T. Kirkpatrick.
KANS., Coffeyville—Coffeyville Music Co.
Minneapolis—Jacob Heberly & Co.
MICH., Gagetown—L. S. McEldowney.
N. H., Laconia—Lougee-Robinson Co.
N. C., Winston-Salem — Forsyth Sporting Goods Co.
N. J., Jersey City—Andrew Brunton.
South Amboy—Andrew Brunton.
Perth Amboy—A. Kauffman.
Hans J. A. Lund.
N. Y., Brooklyn—Joseph Mitko.
Kingston—E. W. Stokes.
PA., Monongahela—F. G. Kennedy.
S. C., Charleston—Samuel Banov.
VA., Fries—Carl L. Dalton.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

Many New Dealers

A few weeks ago our Sales Department sent to all Jobbers, a list of towns in the United States and Canada of 500 or more population, in which there are no Dealers in Edison Phonographs and Records. These lists have been made the subject of an aggressive campaign by many Jobbers and the result has been the establishment of a surprising number of new Dealers. A considerable number of such Dealers have already made their initial purchases and a still larger number of applications are being put through the Agreement Department. Results of this work show that there is no lack of confidence in the future of the Phonograph business on the part of hundreds of business men throughout the country.

There is no better way of seeking Phonograph buyers than through Edison Records, and that being true, the new Edison Amberol Records come as the strongest selling force for Edison Phonograph sales that has been put forth since instruments of this kind were invented. Tell the people in your community to insist upon a four-minute Record and tell them the advantages of it. That will bring them to the Edison line and no argument or series of arguments can get them away from it.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
Minnesota Phonograph Co.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark— A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co.
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
Western Talking Mach. Co.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
Household Furniture Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
D. S. Johnston Co.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

I.C.S. LANGUAGE SYSTEM
WITH
Thomas A. Edison
PHONOGRAPH

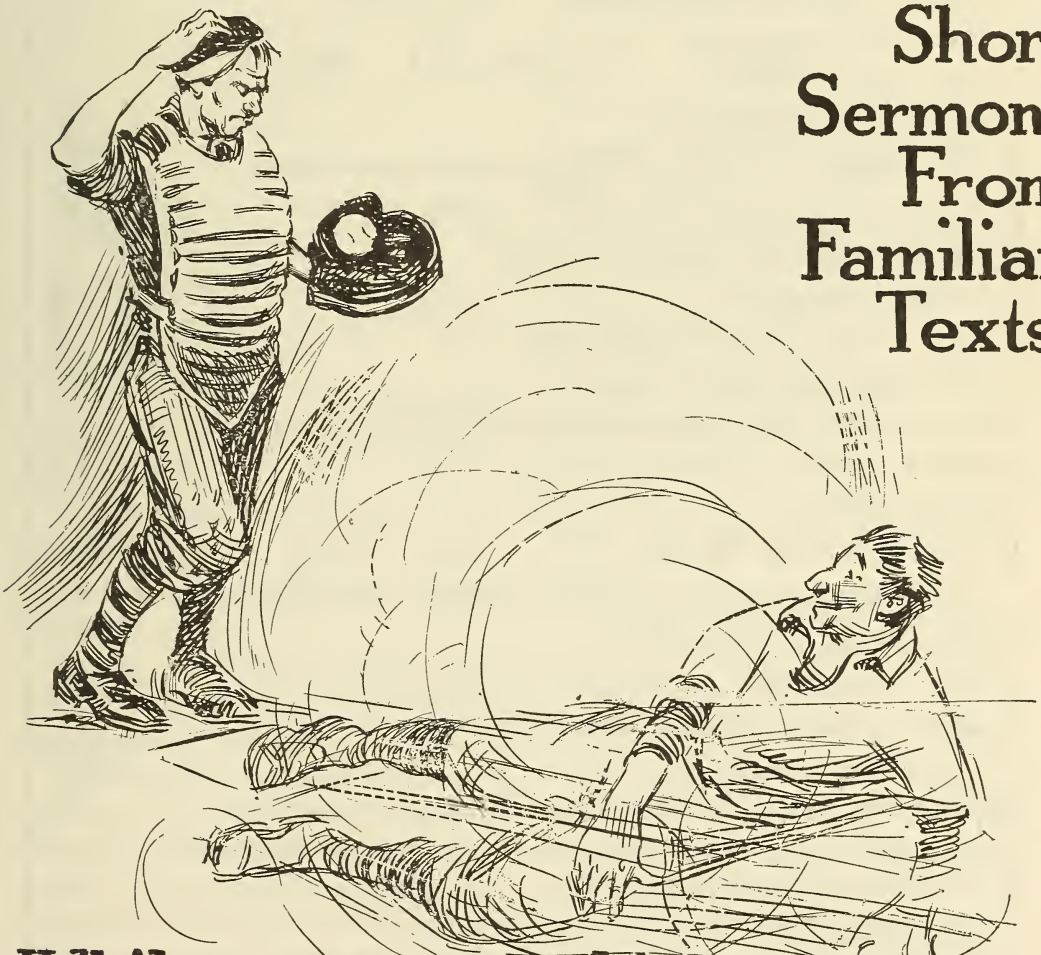
There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII July, 1909 No. 7

Short Sermons From Familiar Texts.



While we stop to think –
we often miss our opportunity.

The EDISON PHONOGRAPH MONTHLY

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All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. VII. JULY, 1909 No. 7

Short Sermons
from Familiar Texts

TEXT:

While we stop to think we sometimes miss our opportunity.

DO YOU realize your opportunity in the Phonograph field?

Do you appreciate the decided advantage you have at the present time?

First, Amberol Records, the longest playing Records made, offering music that no other Records offer.

Second, Record-making talent of the highest order – stars in the entertainment world.

Third, the exclusive services of Victor Herbert, the eminent musician and composer as musical critic, and offering, in addition, the services of his famous orchestra for Record making, under his leadership.

Fourth, a new type of Phonograph, playing both Standard Edison Records and Amberols and one you can sell at a price within reach of all.

Are you meditating over these great advantages and wondering whether they will take with your trade?

If so, you are missing your opportunity. It is no time to ponder and argue with yourself. It is time to act, to stock up, reach out and make even dull old July a revenue earner.

We are telling the people about these great Edison achievements. We are furnishing you with printed matter and hangers on the subject.

The opportunity to cash in is now, while the news is fresh, the interest keen, and while competing instruments have nothing to offset these Edison advantages.

Don't miss your opportunity. The business you are going to do next fall isn't bringing you any money to-day.

JOHN PHILIP SOUSA

Mr. Sousa has signed a contract by which his famous Band will make Edison Records.

Mr. Sousa Also Joins the Edison Forces

The National Phonograph Company has just signed a contract with John Philip Sousa, the noted bandmaster and composer, for the exclusive services of his band in making cylinder Records. The actual work of making Records by Sousa's band will not begin until August and the Records themselves cannot be issued for two or three months later. The fact, however, that Mr. Sousa has entered into this arrangement is little less than noteworthy than the arrangement that the National Company has made with Victor Herbert. Mr. Sousa has been more or less opposed to talking machines and this arrangement indicates a decided change in his attitude. He would at once begin the task of making Edison Records but for the fact that the engagements of his band organization make it impossible to do so before August.

While Mr. Herbert has been prominently identified with orchestra work and the composition of light opera, Mr. Sousa has been even more prominent as a band leader and composer of music of a more popular character. Of the two men, Mr. Sousa is probably the best known among the people to whom the talking machine makes the greatest appeal.

The arrangement made between Mr. Sousa and the National Phonograph Company gives the latter no rights to compositions that Mr. Sousa may copyright after July 1st. Any of his music that the National Phonograph Company may use must be had upon the same condition as that of any other composer.

John Philip Sousa was born at Washington, D. C., in 1859. Sousa's father was a musician. He had been a political exile from Spain and earned a precarious livelihood by playing a trombone in the very band at Washington where later his son found a stepping-stone to fame. His mother is a German. He was taught by John Esputa and George Felix Benkert. At eight years of age Sousa had begun to earn his own living as a violin player at a dancing school and at ten he was a public soloist. At fifteen he was teaching harmony. At sixteen he was the conductor of an orchestra in a variety theatre.

Two years later he was musical director of a traveling company in Milton Nobles' play, "The Phœnix," for which he composed the incidental music. Later he had a position in the orchestra with which Offenbach toured the United States. Later he played in a minstrel show. Later still, with a living picture company. He had many other interesting experiences before he was twenty-six. At this age he became the leader of the United States Marine Band. He was leader in this band for twelve years, developing this unimportant organization into one of the best military bands in the world. At one period of his Marine Band leadership, a bill was introduced in Congress to give him a commission as second lieutenant in the army, and if this had gone through Sousa would probably still be the leader of this organization.

In 1892 his fame had become so widespread that he left the Government service, and took the leadership of a band of his own, which was organized by millionaire friends of the popular composer-conductor.

Sousa has written more than 200 compositions. These are the most popular: "Washington Post," "High School Cadets," "Liberty Bell," "Directorate," "King Cotton," "Manhattan Beach," "The Stars and Stripes Forever."

He has also written some comic operas. The best known of these is "El Capitan," written in 1896, starred in by De Wolf Hopper and having as its chief air a march which every boy in America could whistle. Hopper next produced "The Charlatan," a work bordering upon opera comique. "The Bride-Elect" was entirely the work of Sousa, he writing the music and libretto of this opera. His earlier operas were "The Smugglers," written in 1879; "Desiree," brought out in 1885 by the McCaull Opera Co., and "Queen of Hearts," a one-act piece.

In his "Chris and the Wonderful Lamp," an extravaganza, the chief ensemble was worked up from a previous march, "Hands Across the Sea."

Some of Sousa's more serious compositions have won wide commendation. One of the best is a symphonic poem, "The Chariot Race." He has also written descriptive music, "Sheridan's Ride" and "The Last Days of Pompeii."

There is probably no composer in the world who has had a popularity equal to that of Sousa. Though he sold his Washington Post March outright for $35, his "Liberty Bell March" is said to have brought him $35,000. It is found that his music has been sold to 18,000 bands in the United States alone. Sousa's marches have appeared on programmes in all parts of the civilized world. At the Queen's Jubilee, when the Queen stepped forward to begin the grand review of the troops, the combined bands of the household brigade struck up the "Washington Post." When General Miles returned from his visit to European armies he said that he heard Sousa marches everywhere played by these army bands.

Getting-Ready Time

The talking machine trade will, between now and September 1st, be in the position of a lot of runners in a marathon race, waiting for the signal to start. With practically the same certainty that the runners know that the pistol will be fired for the start, so the trade knows that sooner or later the time will come for a new start in the talking machine business. And, when the start is made, the race will be interesting and long. Again comparing it to a marathon race, success will come to those who get an early start and who never let up in their endeavors to win.

It is not to be expected that Dealers can, under any circumstances, do as much business during the summer months as they do in colder weather. The Phonograph is principally a device for indoor amusement, and it is natural that its best season should be when people are more or less confined to the house. The summer affords too many outdoor pleasures and people are now too much interested in them to think of amusements that will keep them indoors.

During the summer, however, a Dealer can do much to get ready for the fall. It is an excellent time to clean house and to determine whether or not a stock of machines and Records is being kept in the best part of the store, and, if not, to build new shelving in a better place. If the location of the department cannot be improved, it is a good time to go over the entire stock, dust it off, dust off the shelving and rearrange the stock in a more attractive manner. It is a good season to make an inventory of the Records out of stock and place an order for shipment at a time when the demand for Records will be more lively. The summer season is a good time to write copy and prepare plans for advertising in local papers. It is a good time to go over mailing lists and make up new ones. Improvements can be made in the show window if it is not already suitable for good displays.

Many other things can also be done, all tending to making ready for fall trade. Notwithstanding the season, many sales of machines and Records can be made by a little extra exertion. While the season is naturally more quiet, don't make the mistake of thinking that no business at all can be done merely because the weather is warm. Thousands of people never give up the idea of owning a Phonograph and oftentimes it is just a little extra urging that gets their money.

Then, too, many people take Phonographs on their summer vacation at the seashore or mountain or woods. A Phonograph is good company in a camping party. It takes the place of all other musical instruments.

Mr. Herbert at Work

Victor Herbert put in three hard days at the Recording Laboratory of the National Phonograph Company on June 14th, 15th and 16th. He came all the way from Lake Placid, where he has a summer home, for the purpose of continuing his work in connection with the Edison Phonograph. He conducted his own orchestra while it made several selections. One of these Records was a selection of the best airs from "Algeria," another was the selection of the airs from "The Red Mill," both of which were written by Mr. Herbert. They will be issued in October and November lists.

Mr. Herbert and his people are getting more familiar with the work of recording and are making rapid strides toward the perfection that Mr. Herbert is aiming to secure. Mr. Herbert will probably fill a similar engagement each month during the summer and in the fall when he returns to the city, he will take a still more active part in the general work of the department.

Don't Delay Qualifying Notices

Jobbers are requested to notify the Agreement Department promptly as to whether or not parties qualify after they receive our acceptance of signed applications; that is, we should be advised if initial order has been shipped and accepted and signed Agreement forwarded to this office. We have found that Jobbers, in a number of cases, have delayed notifying us that applicants have qualified, and in some instances the applicants have refused to accept the initial shipment, or have cancelled the order. Furthermore, there have been a few cases where applicants have not been ready to receive first shipment, and have requested additional time in which to receive the goods. Jobbers will, no doubt, appreciate the importance of this department receiving notice without delay of the qualification of applicants who have been accepted, so that we will know what action to take on other applications that might be received from the same places. It will, therefore, facilitate the work of the Agreement Department very much if Jobbers will comply with above request.

Attention is directed to Sales Department Bulletin No. 32, on page 23, advising the trade that we will continue in out catalogue, Records Nos. 9051, Mariar, by Clarice Vance, and 9556, Intermezzo from Cavalleria Rusticana, violin imitation by Edith Helena. Stocks of these two numbers should not be returned for exchange.

About Reproducer Exchange

In the Sales Department Bulletin to Jobbers and Dealers, dated May 20, 1909, a reference was made to the discontinuance of the exchange on Reproducers. From the numerous letters received from Jobbers and Dealers, it would appear as if this Reproducer exchange proposition was misunderstood. It referred only to Model B Reproducers. The Model B was the Reproducer in use at the time the Moulded Record and Model C Reproducer were introduced, and in order that owners of the Model B Reproducers might exchange them for the Model C, it was arranged that the old speaker could be returned at a valuation of $2.00 so that a Model C Reproducer could be had upon the return of the Model B and the payment of $3.00 in cash. This exchange proposition has been in effect since the spring of 1902 and many thousands of Model B Reproducers have since been turned in. It is believed that practically all of the old style speakers have now been retired.

From the correspondence received on the subject we are led to believe that some Jobbers and Dealers think we intend to accept the Model C and H Reproducers in exchange for the new combination speaker, known as Model K. This is not true, as we intend to continue equipping the Standard, Home, Triumph and higher-priced combination machines with two Reproducers; Model C for use on Standard, and Model H for Amberol Records, instead of supplying a combination Reproducer like the Model K which will be used on the new Fireside machine. All combination attachments (Gem excepted) will contain the present Model H Reproducer.

With this information Jobbers and Dealers will understand that their stock of combination Phonographs and all Attachments are entirely staple with the Reproducers now on the machines and attachments. Dealers should further understand that the owner of a combination Phonograph, wishing a Model K, must purchase it as an extra. No allowance, whatever, can be made for the Model C and H Reproducers now on the machine.

Keep the Cut-Outs

Although the 300 selections printed in the April PHONGRAPH MONTHLY are to be cut from our active Record Catalogue on August 1st, we do not, ourselves, intend dropping them for some time to come. The demand for practically all of them continues to be active and it does not seem to us wise to take them off the market entirely. Our foreign offices will continue to list fully one-third of the number and we shall be compelled to carry a stock of such numbers to meet their demands. We shall also carry a stock of the remainder and will keep at least one mould of the entire list from which to fill orders after our present stock is exhausted. In other words, we are placing ourselves in a position where the trade cannot say to us, as it has in the past: "Why did you cut out such a selection—one of my best sellers? Can't I get more of them?"

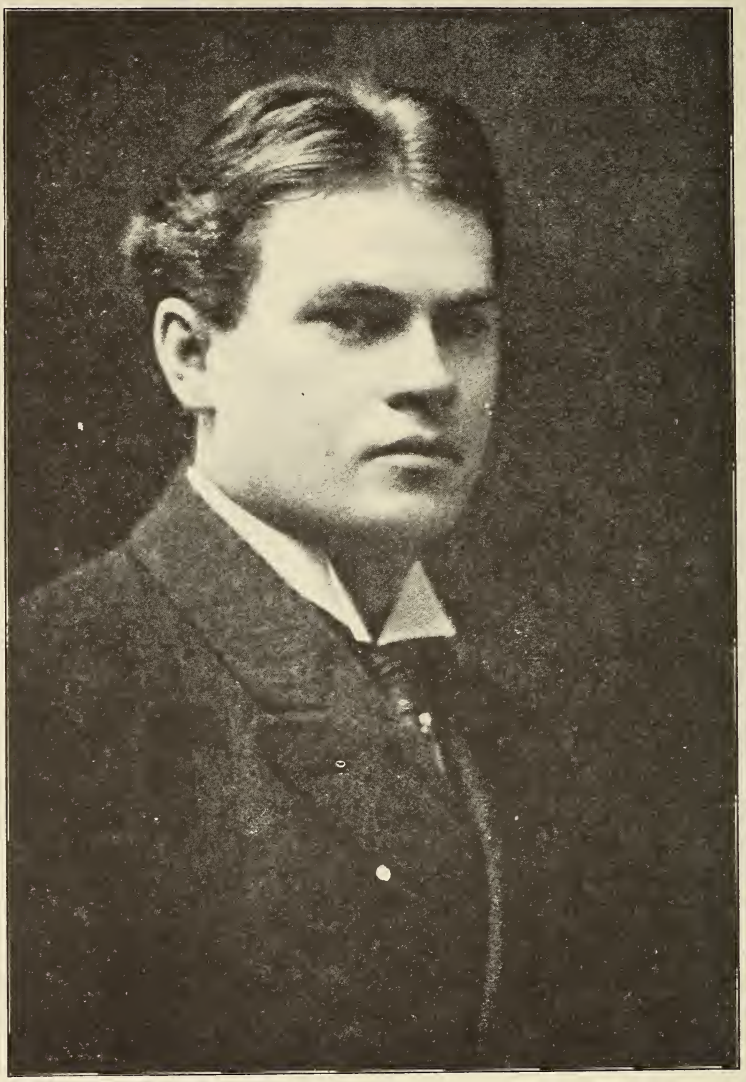
Under the new exchange plan there is no reason why Jobbers and Dealers should return cut-out Records within a given time. All of the cut-out selections will continue in the present and previous editions of the Domestic Record Catalogue and since these catalogues will be in circulation for several months to come, there ought to be a continued demand for the entire list. In fact, the demand ought to be sufficient to clean up the stocks that Jobbers and Dealers may have on hand. We would strongly urge the trade not to hurry to return these cut-out selections, but to keep them a while to meet the demand of the public. If it is found that there is no demand for some of them they can be returned quite as readily then as now.

State Kind Wanted

In ordering Records, whether by Dealers from Jobbers or by Jobbers from us, it is now important that it shall be specified in every case whether Standard, Amberol or Grand Opera is wanted. Some of the Amberol numbers are duplicated in the Standard and Grand Opera list and unless the kind is specified our Order Department will be compelled to return orders and ask for the missing information. It would facilitate our work if Jobbers would write separate orders for each kind, stating the kind at the top of the sheet.

Italian Amberol Records

The trade will notice that we are listing three Italian Amberol Records with the regular lists for September. These are worthy the attention of every Dealer who has a demand for Italian Records. They are not only longer, but they are made by unusually good artists and the selections are such as find the greatest favor among Italian speaking people. They are high-class Records in every respect and should be in large demand.



RICCARDO MARTIN

The noted American Tenor, who has made a series of Grand Opera Records for the Edison Phonograph.

Amberol Grand Opera Records Coming

Among the many new things that the National Phonograph Company have in store for the trade and the public is a series of Amberol Records of grand opera music made by artists of the first rank. No time has been set for the issuance of these Records but they will not be put out before the fall at the earliest. Certain singers whose Records are now on the market cannot be had by us because of the existence of exclusive contracts. But just as these singers succeeded the stars of a previous day, so will the present favorites be succeeded by new stars and from the latter will the National Phonograph Company build up a catalogue of grand opera Amberol Records. Only a few years ago the Metropolitan Opera House controlled all of the grand opera stars known to this country and had a virtual monopoly of grand opera, in the East at least. But Oscar Hammerstein took up grand opera, found and developed new stars and the performances of grand opera at the Manhattan Opera House in the past two seasons have equalled in quality and excelled in novelty those at the older playhouse. Mr. Hammerstein could not get the artists bound to his competitor by exclusive contracts, but he found others as good and he has made an unquestioned success of grand opera. By a course much the same as that pursued by Mr. Hammerstein, the National Phonograph Company will build up a catalogue of grand opera music second to none.

A notable beginning has been made in securing Riccardo Martin to make a number of Amberol Records. Mr. Martin has a remarkably fine tenor voice, but little inferior to the famous Caruso. On several occasions last season he sang at the Metropolitan Opera House in place of Caruso and in the great Italian's favorite rôles, and was hailed by the press and the public as Caruso's coming rival if not his successor as a solo tenor. His special hits have been made in "Tosca" and "Il Trovatore." Young as he is—being still but thirty—he has a brilliant career before him. Although he is a native of Louisville, Ky., so much of his life has been spent abroad that he speaks his mother-tongue with an accent. Curiously enough Mr. Martin has never had occasion to sing in English.

Mr. Martin has studied in Paris with Sbriglia, Monsieur and Madame Escalais and Jean de Reszke; in Milan with Franklin Cannone, and in Florence with Maestro Lombardi. Caruso, himself, has given him instruction and much valuable advice. Caruso, together with Scotti, advised Martin to study with Lombardi. He recently sailed to Europe to continue his studies under the latter, and is expected to divide Caruso's popularity at the Metropolitan Opera House next season.

All Business Now Done at Orange

For the better concentration of business, we have removed the Sales and Agreement Departments from our New York Office at 10 Fifth Avenue to the main office at Orange, N. J. For some time, part of the work of both of these departments has been conducted at New York and Orange, a separation at many times found to be inconvenient. With the new change, all of the work of both departments will be done at Orange. All correspondence of the company should hereafter be addressed to Orange, whether for the Sales, Credit, Legal, Agreement or Advertising Departments, or for any matters pertaining to the factory or its mechanical departments.

The New York Office will be continued and will be in charge of Walter Stevens, Manager of our Foreign Department. This department will be continued at 10 Fifth Avenue, together with the Bates Manufacturing Company, selling the Bates and Wizard Hand Numbering Machines, which are also Edison products. We realize that in making this change we are making it a little more inconvenient for Jobbers and Dealers to meet the officials of our company, but we hope that the change will not deter the trade from coming to Orange. We are as anxious as ever to meet men connected with the business, and would regret it if any of them found the trip to Orange inconvenient. Orange is but forty-five minutes away from Sixth Avenue and 23rd Street, by the Hudson Tunnel and the D., L. & W. R. R., and the entire trip from any part of New York City to the factory can easily be made in an hour.

Going Some

T. H. O'Connor, an Edison Dealer at Seneca Falls, N. Y., told our salesman who called upon him recently, that he had disposed of nine outfits in sixteen days!

Rather enterprising for a small town, isn't it?

Our salesman adds in his report: "Mr. O'Connor is much pleased with the line. He is negotiating for a new location where he can secure a better display and representation of the goods. He has all confidence in the future of the Phonograph business."

Selling the Goods

Why July is a Good Month

There are twelve good months for the Phonograph business—July and eleven others.

That is one way to look at it.

The other way is to consider that there is only just one month as far as you are concerned, and that is next month, which happens to be July.

The only way to make a Phonograph business grow is to consider every opportunity.

Do not divide your year into dull months and busy months, and do nothing in the dull months. Consider every month a possible good month, and then proceed to make it so.

To go back to July:

July is the mid-summer month.

It is the month when people sit around on porches, in the dark, and smoke or chat, and friends drop in.

It is too hot to read, and a light attracts moths. The theatres are closed.

What people want is a nice, cool amuser that can sit around on the porch and perform in the dark.

It ought to be the star month for the Edison Phonograph.

It would be a star month if you worked as hard in July as you do in December.

While July is the month for your customers to sit around on the porch and keep cool, it is not a month for you to sit around and keep cool—that is, if you wish to get all the profit out of your business that you can.

Make a special July effort on possible Phonograph buyers.

Put some of these thoughts in your window. Follow up your customers with the idea that the one and only month they should own a Phonograph is July.

August and the rest of the months will take care of themselves.

Twelve good months would make a nice year's business, and the first month out of the twelve that you have to work on is July.

Raising the Musical Standard

You know just as well as we do that all kinds of people like the Phonograph.

There are a lot of people who prefer music and entertainment of the lightest and even trashier character. You have had big sales on Records of this kind, but that is no reason why the Phonograph should not appeal to every discriminating lover of music.

Its good music is just as good as any good music, but in order that the standard of music as applied by the Edison Records shall be the very best, we have made an arrangement with Victor Herbert to become a musical supervisor.

Victor Herbert will advise us about all of the music that should be selected with care.

He will supervise the making of the Records and will hear the master Records afterwards and decide whether they are good enough from a musical point of view.

This applies not only to the music he has written himself and the music which his own orchestra will play; it applies also to other good music which should be adapted to the Edison Records with intelligent supervision. That intelligent supervision Victor Herbert is to supply.

In one way he becomes a very important addition to our Record-making talent, and in another way he becomes our adviser and helper in making Edison Phonograph music second to none.

Victor Herbert himself believes that the kind of music that you hear from the average wandering band is not good enough; that a Phonograph can supply better music than the average person can get in any other way. He believes this implicitly.

He was willing to become associated with the Edison Phonograph because he believes the Edison Phonograph is the most perfect sound-reproducing machine that has yet been made.

Hence you will have the combination of Mr. Edison's genius as expressed in the Phonograph, his invention as expressed in the Amberol Record and Victor Herbert's acknowledged leadership in music, all combined in one perfect amusement-making machine.

Victor Herbert is easily America's leading musician. His orchestra, which he has trained and developed himself, is one of the very best. He is the author of a great many kinds of music, all of which has been exceedingly popular—both operas and march and dance music.

He is a better judge of what the people like than any other leader on account of the immense popular success of his own work as a conductor.

No better man or one more logically fitted for this position could be found.

You are not getting the advantage of this step which we have taken, as much in your interest as ours, if you do not sell more Records on account of it.

Getting at the $22.00 Man

You have probably met, in the course of conducting a Phonograph business, a great many men who have just $22.00 to spend for a Phonograph.

By this we mean that a great many people find the Gem not good enough for their purpose, and the $30.00 price of the Standard a little too high.

In the Fireside we have made a Phonograph almost as good as the Standard with a price almost as low as the Gem.

You ought to sell a lot of this number.

It is in every respect a first-class Phonograph.

It plays both the Standard and the Amberol Records.

It has a good, long-running spring, an attractive horn, and a nickel-plated horn support.

It ought easily to be possible to make at least five sales on the Fireside where before you have made two on the Standard.

Every time you go down in the price of a desirable article, you greatly widen your possible number of purchasers.

There ought to be a million people who did not buy the Standard because the price was too high for them, who can afford to buy the Fireside. Some of these people live in your town. You know them. They come into your store. Show them the new member of the Edison Phonograph family and make a sale.

Turn Your Store Inside Out

You have got the materials for a very good business inside your store, but the people do not know it.

The right kind of advertising is turning your store inside out. It is putting the facts about your goods in possession of the people who now go by uninterested.

There is not a Dealer in the business who could not sell more Phonographs if he would.

Not one-tenth the people who ought to own Phonographs have them. At least half of that one-tenth would buy them if they knew more about them. Of the other half you might get some of them by persistent effort. But the easy half is the half that can be reached by a little intelligent, persistent advertising.

Our advertising is not enough. We go as far as we can. We are spending more money advertising Phonographs than any other maker is spending.

We are reaching millions of people a great many times, but we do not reach them often enough. It requires your effort as well as ours.

There are a great many ways to advertise Edison Phonographs and Edison Standard and Amberol Records. For some of these ways we supply the material. For the others you have to pay yourself.

The best advertising is that for which you pay yourself.

Space in newspapers comes first; space in street cars second; window displays third; printed matter sent to the address of a customer fourth.

You certainly ought to be using at least one of these ways, and it is better if you are using all of them.

No advertising is so absolutely bad that it is all lost, but the better advertising is, the more results it brings.

Never forget that it is advertising that has made the Edison Phonograph business.

The desire for a Phonograph is not a natural one like the desire for food, warmth and shelter. It is an artificial one. It has to be created by suggestion.

Advertising supplied that suggestion. Advertising has made the Phonograph in the home almost as standard as the piano. More advertising will acomplish more.

Your advertising should begin where ours leaves off. Take a piece of paper and a pencil and calculate just how many homes there are in your town or in your territory. Make an estimate of how many of these homes have Phonographs. Deduct ten per cent. from the remainder to cover those that would not buy a Phonograph by reason of being superior to it or being too poor to pay for it. The remainder is your possible trade. You cannot get it all to-day nor yet to-morrow, but you can get a good deal of it.

Persistent advertising is the way.

This MONTHLY shows you every month ways in which you can utilize the advertising we furnish you. Put yourself behind this advertising, your personality, your acquaintance with people, your knowledge of business conditions in your town, your knowledge of the Edison Phonograph proposition, and you will sell more Phonographs and more Records.

This is not the hot-air talk of a man who sits in the office and has not had any experience. It is the opinion of a man who has sold Phonographs and who knows just how much further room there is for development in this business.

Every bit of development must come through Dealers like you. The more you get of it, and the quicker you get it, the bigger your share of profits.

There is no way we can keep you from getting these profits. They will wait there until you get them, but there is no reason why you should not be spending today the money that you would otherwise earn next year.

New Foreign Record Catalogues

Sales Department Bulletin No. 31, printed in full on pages 22 and 23, gives considerable information about a series of five different catalogues of Records either made in foreign countries or in foreign languages. Copies of these catalogues have been mailed to the entire trade. We strongly urge every Dealer to make a careful study of the Records listed in these catalogues. More than three-fourths of the total are now being put out for the first time in this country. They include a lot of selections for which there has been an active demand in the past, but which we have not been able to list until now because the original moulds were made and held in other countries. Now that all Edison Records are being made at the Orange, N. J., factory, it has become possible to supply the trade with every Edison Record made. We will also be in a position to fill orders for new lists as they are put out in other countries.

In placing these Records at the command of the trade, we have no desire to compel Jobbers and Dealers to carry any more of the stock than they can re-sell to advantage. We expect no one to carry the entire British list, the entire German list, the entire French list, nor any of the Spanish or miscellaneous languages unless it is to his advantage to do so.

Our position is this: We have the moulds and Records in stock, here are the catalogues, order such Records as you can sell, but do not feel obligated to carry stock simply because we have issued the catalogues. We, ourselves, don't know what the demand will be for the Records in these catalogues and this can only be determined after they have been out some time and Jobbers and Dealers have had an opportunity to learn for themselves just which are the best selling selections.

The catalogues we have printed are intended for but little more than trade use. They cannot be supplied for miscellaneous distribution. The supply of catalogues, too, must bear some relation to the quantity of Records ordered. We cannot furnish 1,000 catalogues on an order for ten Records.

Mr. Dyer on the Copyright Law

Frank L. Dyer, President of the National Phonograph Co., wrote the following opinion on the new copyright law at the request of the *Talking Machine World,* in which it was printed on June 15th:

Regarding the attitude of the National Phonograph Co. on the subject of the new copyright law, which goes into effect July 1, I will say that so long as the law remains on the statute books it will, of course, be observed to the letter.

"There are several features of the law which strike me as being very objectionable, entirely aside from its general provisions: If we manufacture a copyright Record and put it in our bins and the bins burn down, we still have to pay the royalty. If we sell ten copyright Records to the trade and the Records are later returned to us as 'cut-outs' and full credit is allowed for them, we still have to pay the royalty on the Records, which were practically never sold. If we manufacture a copyright Record and it is shipped to China, we still pay the royalty, although that particular Record may never be played in this country and no copyright law exists in the country where it would be used.

"These features of the law are all so very unfair that I have no doubt that eventually they will be remedied; but, as I have said, the law is here and we must observe it.

Personals

Frank L. Dyer, President of the National Phonograph Company, will sail for Europe on July 10th to join his family, who went abroad on June 12th. He will be gone two months.

F. K. Dolbeer and E. H. Philips, of the National Phonograph Company, spent the week of June 14th-19th at the Annual Convention of the National Credit Association in Philadelphia.

Among the visitors at out Foreign Department, 10 Fifth Avenue, New York, during June was E. Davis, of the E. Davis Co., Edison Jobbers at Sydney, New South Wales.

C. B. Haynes & Co., Edison Jobbers at Richmond, Va., have dissolved partnership. Warren V. Youmans retires and Mr. Haynes will continue the business under the old name and at the same location.

C. L. Buckingham, counsel for the National Phonograph Co., in the suit of the New York Phonograph Co., died June 7th at his home in New York, from cirrhosis of the liver, aged fifty-six years.

Some of the New Artists Who Are Making Edison Records

Miss Ray Cox

Miss Ray Cox, whose first Edison Record appears in the September list, is another well-known figure in vaudeville. She has reproduced on our Record the characteristic study called

"The Base-Ball Girl," which has been given by her in all the best vaudeville theatres throughout the country and which has won for her a distinct position in the vaudeville world. She is the only artist who has successfully portrayed the enthusiasm, with the characteristic contradictions, of the girl "fan." This matter has never before been made on a talking machine Record and we have an exclusive arrangement with Miss Cox by which it will not be reproduced on any other cylinder Record.

Pete Murray

Pete Murray, who makes his bow to the Edison public in the September list, has appeared in vaudeville, but his special work is taking part in club entertainments. In this capacity, he has

sung in many of the best athletic, social and boating clubs of the East. He has a fine baritone voice, which is not unlike that of Billy Murray. In fact, it is so similar that many Phonograph owners will think that the latter is singing and that the name of Pete Murray is fictitious, which is not the case, however. Pete Murray has his own individuality as may be seen by the accompanying picture. We think that Mr. Murray will become as popular as his namesake and that his Records will be a feature of Edison lists.

Wanted—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to

EDISON BUSINESS PHONOGRAPH CO.

ORANGE, N. J.

The Fireside

The expressions of opinion from the trade on the new Fireside Machine have been numerous and uniformly approbatory. That it will fill nicely the gap left open by the increase in the price of the Standard Outfit when the Combination Attachment was added is universally recognized. The price will place it on about a par with the two-minute type of Standard which, up to listing of the Amberol Record and new machines, was by far our largest seller. We have long realized the necessity for a machine like the Fireside—our only regret now being that because of increased manufacturing expense the list price could not be made $20.00. Even at $22.00 in the United States and $28.60 in Canada it will prove sufficiently alluring to make it difficult for the average purchaser to pass by, because of the cost.

With its handsome cabinet, colored horn, new model "K" Reproducer, and Combination Attachment it will prove a boon indeed to small and large Dealers alike. Admittedly it is the coming machine for the mail-order business.

Talk "Fireside." It's something new, and that feature of itself always stimulates business. Get one or two or more of the machines in your stock and "boost" them.

Don't forget to point out the advantages of the new Model "K" Reproducer, and the maroon-colored sectional horn.

Printed Matter

A bulletin issued to Jobbers about June 15th announced that price cards, Form 1457, for the Fireside machine, were ready for distribution. Some Jobbers have ordered and received their allotments. If you want one or two for display purposes in connection with the new outfit, ask your Jobber for them.

By the time this issue of the MONTHLY reaches the trade, we hope to have in the possession of all Jobbers a supply of two new folders, Forms 1595 and 1615. The first is a comprehensive presentation of the superiority of Amberol Records over all others, and a comparison of the playing length of Amberol and Standard Records.

The latter form covers the Fireside outfit and Gem Combination Attachment, both announced last month for sale on July first. The folders are printed in two colors, red and black, and were made the usual envelope size for convenience in enclosing. Get a supply of each to boost the sale of what will be, without question, the most popular type of Edison machine before long.

With Jobbers' stock orders for July Records we included a supply of the usual placards, this one advertising Record No. 156, "The Tough Kid on the Right Field Fence," by Digby Bell. One of these cards should be in your show window or on display somewhere in your store.

Beginning with the new lists for August, the Monthly Bulletin of new Records will show half-tone photographs of one or more of the new artists who are making Edison Records. The August Bulletin will be illustrated with pictures of Albert Spalding, the young American violinist, and Nat M. Wills, the "King of Tramps." We believe that this new treatment of the Bulletin will be appreciated by the trade and make it a more attractive advertising form than ever before. It is more than ever worth a frame into which each new issue can be placed as fast as it appears. Two dollars ought to pay for a durable and good-looking frame with glass. We doubt if a better investment of this amount could be made.

A Good Record Placard

We show below a greatly reduced reproduction of a hanger that ought to have a prominent

EVERY
EDISON
RECORD
Standard or Amberol
CARRIED
IN STOCK
Ask for any number
and we will supply it

place in the store of every Dealer carrying a full list of Edison Records. Jobbers are being furnished with a supply and are either now or will shortly be in a position to supply them to Dealers. Every Dealer carrying the full line ought to get one of these hangers, put it in a suitable frame and display it where the public can see it. To be able to say that he carries the full list is a good advertising point for any Dealer, and he ought to be quick to take advantage of every opportunity to make the fact known. This hanger is printed on heavy paper, because of the difficulty of getting it distributed when printed on card. Therefore, it needs a frame to give it the best treatment.

Combination Attachment for the Edison Gem Phonograph

The Combination Attachment for Edison Gem Phonograph consists of the following:—

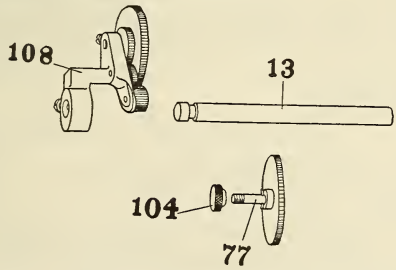
A longer back rod (13) to replace the old one;

Change-gear-bracket (108), with gears assembled;

New intermediate gear-stud, with intermediate gear assembled;

Model H Reproducer, which is to be used in connection with the four-minute, Amberol, Record only. (The Model C Reproducer is to be used in connection with playing the Standard, two-minute, Record).

Do not use the Model H Reproducer on the two-minute Record, as it will cut.



New Attachment Parts for Edison Gem Phonograph

To put on the attachment, proceed as follows:

Replace old back rod with new one.

In fastening set-screw place the back rod and fasten it so that the gear-bracket (108) will come up close to the lug, but will swing freely.

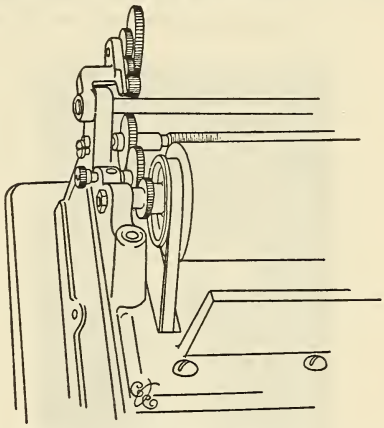
Next take off cylinder and take out intermediate gear-stud and gear, and replace with new one.

It will be necessary to take off knurled nut (104), put stud (77) in place and put nut back again. In order to get this nut tight, hold stud by pressing point of finger against head on gear-side. (Set screw that fastens the old stud can be left off.)

Next replace cylinder on shaft.

To play the two-minute Record, the change-gear-bracket (108) is to be swung upwards, out of the way, and the intermediate gear-stud (77) is to be pulled to the left, so as to engage with the cylinder and feed-screw-gear.

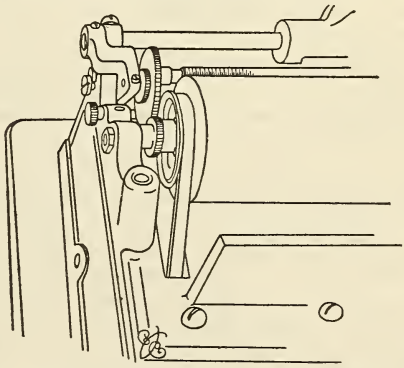
To play the four-minute Record, the intermediate gear-stud (77) is to be pushed towards the right, so as to disengage the intermediate gear from the cylinder gear, and change-gear-bracket is swung over so as to engage with the cylinder



Edison Gem Phonograph Showing Combination Attachment Applied for Playing the Standard or Two-Minute Record

and feed-screw-gear. (It is not necessary to tighten change-gear-bracket on back rod.) The action of the gears keeps the gears in mesh. Then put in Model H Reproducer, and the machine is ready to play the Amberol Record. The changing of gearing is to be made while the motor is running.

With every combination attachment we furnish a screw-driver; also a small brush for keeping the Reproducer-sapphire point clean. This point should be cleaned about once a week.



Edison Gem Phonograph Showing Combination Attachment Applied and Playing the Amberol or Four-Minute Records

New Argentine Records

The National Phonograph Co. has made another series of first-cass Records in the Spanish language, both "Standard" (two-minute) and "Amberol" (four-minute). This series comprises some of the best songs of the Argentine and Uruguay Republics. Alfredo Gobbi, baritone, and Mrs. Gobbi, soprano, were brought to New York at large expense for the purpose of recording a number of selections. Mr. and Mrs. Gobbi are acknowledged to be the best singers of popular songs in those countries. The list of Records comprises baritone and soprano duets, baritone solos, soprano solos, and also national hymns of

Argentine and Uruguay, sung by a mixed chorus under Mr. Gobbi's direction. These Records are to be immediately placed on sale both in this and foreign countries. All the selections are accompanied by orchestra, with the exception of sixteen baritone solos, which have guitar accompaniment.

The selections recorded are high class in every respect and include the very best of Mr. and Mrs. Gobbi's repertory, which is very large and varied. Mr. and Mrs. Gobbi have sung selections from the latest musical plays of those countries, and also a large number of popular songs typical of a quaint and picturesque type of Argentine and Uruguay, the *gaucho*. The *gaucho* is daring and very brave, and corresponds with the cow-boy of our Western country, but is even more picturesque. He is very musical, and no *gaucho* outfit is complete without a guitar, as this is just as necessary to him as his horse.

Mr. Gobbi is not a *gaucho*. He is a man of refinement, an intense lover of the customs and traditions of his country, and, owing to this, he has made a specialty of singing the *gaucho* songs, rendering them in costume. Besides, he takes the part of first baritone in the typical *zarzuelas* (light operas) of Spanish countries. His wife coöperates with him as the first light soprano. They have sung in the principal theatres of Argentine, Uruguay, Spain, Brazil, Paraguay, Chili, and also in Paris. They will now go to Italy, under contract to sing in several theatres there. Their last engagement was at the Teatro Nacional (National Theatre) of Buenos Aires, Argentine, at the head of a company of one hundred people.

As is the case with all other Edison foreign Records, these are intended for Spanish-speaking countries, but they will shortly be placed on sale in this country.

The Phonogram

The August issue of the *Phonogram,* now being shipped to Jobbers with their orders for August Records, will comprise twenty pages, an increase of four pages over any previous issue. To add these pages represents an increase of several hundred dollars in the monthly cost, but no change will be made in the charge being made to the trade for this useful little publication. We reserve the right to print sixteen or twenty pages each issue as circumstances make necessary, but it is expected that twenty pages will be the standard. In increasing the number of pages it is expected to add new features that will make it even more of a business getter than at present. For the benefit of Dealers not familiar with the cost of the *Phonogram* we append the following:

ORDERED THROUGH JOBBERS.

Blank, per 1,000 copies	$2.50
Smaller quantities pro rata.	
Imprinted, 500 copies	1.50
Imprinted, 1,000 copies	2.75
No orders filled for less than 500 copies requiring imprint, and all imprinting orders must be for multiples of 500.	

Jobbers will be glad to supply Dealers on the above basis.

BY MAIL.

Single copies, per year	$ .20
Five copies to one address, per year	.40
Twenty-five copies to one address, per year	1.80
Fifty copies to one address, per year	3.60

Unless they have open accounts on our books, Dealers ordering *Phonograms* sent by mail are requested to send cash or stamps with their orders. The amounts are too small to handle in any other way. *Phonograms* must be sold by the Jobber to his Dealers at the prices quoted above; any reduction of these prices will be considered as a violation of contract.

List of Interchangeable Motor Parts

We recently had a request from an Edison Dealer for a list of Interchangeable Motor Parts. Since the information may be of interest to the other enterprising Dealers who carry a stock of repair and supply parts it is reprinted below.

A word of explanation concerning it may not be amiss. It is quite likely that many Jobbers and Dealers are at present carrying four separate stocks of the Governor Spring Screw, designating them as numbers 1110, 1626, 2118 and 2828 for the Gem, Standard, Home and Triumph machines respectively. Since the screw is identically the same for each of the four types it follows that one stock bearing all four numbers is quite sufficient. The same remarks apply to the various other items on the list.

The Governor Carrier, Governor Carrier Set Screw, Speed Limit Collar and Speed Limit Collar Screw are not listed in the last Catalogue of Parts, but are here shown as numbers 2637, 2639, 1151 and 1152 respectively.

		Catalog Nos.			
Name.	Used on	Gem.	St.	Home.	Tr.
Motor Frame Springs	S., H.		1556	2048	
Winding Ratchet Pawl	S., H.		1587	2078	
Winding Ratchet Pawl Stud	S., H.		1588	2079	
Winding Ratchet Pawl Stud Nut	S., H.		1590	2081	
Friction Holder	S., H.		——	2133	
Friction with Holder	S., H.		1640	2131	
Friction	S., H., T.		1641	——	——
Governor Shaft Pivot Bearing (Plain)	S., H.		1631	2123	
Motor Frame Spring Cup Washer	S., H.		1557	2049	
Speed Adjusting Lever Spring	S.,H.		1636	2127	
Speaker Arm Lift Pin and Head	G.. S., H.	1017	1519	——	
Belt Tightening Pully Stud	G., S., H.	1098	1616	2105	
Feed Screw Centre Stop Screws	G., S.,	1033	1536		
Speaker Clamp Screw	S., H., T.		1524	2027	2531
Governor Disc and Sleeve	G., S., H., T.	1102	1618	2110	2820
Governor Ball and Spring	G., S., H., T.	1107	1623	2115	2825
Governor Spring Screw	G., S.. H., T.	1110	1626	2118	2828
Governor Spring Screw Washer	G., S.. H., T.	1111	1627	2119	2829
Governor Carrier	G., S.. H., T.				*2637
Governor Carrier Set Screw	G., S., H., T.				*2639
Main Shaft Centre Stop Screw	H., T.			2046	2576
Speed Limit Collar	G., S.	*1151			
Speed Limit Collar Screw	G.. S.	*1152			

* These parts are not listed in the Parts Catalogue, Form 920, but are known in our factory by the numbers given. These numbers should be used by the Trade in ordering.

Fireside Motor Parts

Fireside Motor Parts are interchangeable with Standard Motor Parts, with the following exceptions—

2nd Gear with 1st Pinion	Catalog No. 1593
Barrel Gear	Catalog No. 1583
Main Spring	Catalog No. 1573

The Old Customer an Asset

Always bear in mind that an old customer is every bit as valuable to your store as a new one, and while you keep on expensively campaigning for additions you can do so successfully only by retaining what you have.

The store that takes good care of regular customers sends them out as advertisers and missionaries. They feel themselves so well treated that they gladly advise their friends to share the benefits of your good storekeeping.

That's why you must insist on a standard of ready exchanges.

That's why you should have clerks who can remember names and faces.

That's why you should have comfortable chairs and a rest-room.

That's why you and your clerks must always tell the exact truth about your goods and avoid the faintest suspicion of misrepresentation.

That's why you must insist on a standard of quality about your goods.

That's why your advertising is productive; because it rallies your old customers, while fishing for new ones, who come the more readily upon the advice of those who already know you.—*Talking Machine World.*

The Other 13,000

What they are doing and what they want to know about.

Nicholas F. Greisch, Corry, Pa.—I send you a clipping which appeared in a recent issue of the Corry Evening Post. (The clipping reads as follows: A novel advertising scheme has been instituted by Mr. Greisch, proprietor of the Phonograph shop on East Main Street. A post which has been erected in front of the store has two phonograph horns, pointing both up and down the street, these are connected with a large machine inside and when started, the music carries for a long distance both up and down the street. This is quite a new scheme and has attracted quite a bit of attention and it is a puzzle to many where the music comes from.) I have a two-inch iron pipe running down from the inside of my store, under the sidewalk, and up through the hollow post. This pipe is 37 feet long. One end I have tapered down to allow for the horn connection. As stated in the newspaper clipping the music from the Phonograph can be heard five or six blocks.

One of our salesmen had occasion recently to call on James M. Wheat, an aggressive Edison Dealer at 1003 K Street, Sacramento, Cal. The first thing our salesman noticed upon entering the store was that Mr. Wheat carried a good line of Edison Machines, and over 2,000 Records in stock. It developed later that he had made $1,600 during his six months as an Edison Dealer. Whatever may be the reason for his success with our line, he is to be complimented for it. There is nothing in his experience which cannot be duplicated by hundreds of other Dealers the country over. The field is just as large to-day as it ever was, the profits from sales just as great. True, times are not as favorable as they have been and will be again, but nevertheless the business is to be had. Let every Dealer play over Record No. 9388 and apply the lesson it teaches.

L. D. Daniel, Dallas, Oregon.—I noticed an item in the May EDISON PHONOGRAPH MONTHLY of a Dealer in a town of 1,900 population selling twenty-five Phonographs. I live in a town of 2,000 population and when I started in selling Phonographs there was not an Edison machine in the town. Since then I have sold 111 machines and the prospects were never better than now for increased business. I have a team and buggy and when I can interest a party at all I take a machine and a choice collection of Records, show them how to manage the machine and leave it and go back in a day or so. It is seldom that I bring it away with me on the second call.

The Marietta Phonograph Co., J. W. McCollum, Manager, Marietta, O.—When you can approach as near perfection in reproducing the natural human voice as is the case of "Amberol Record No. 136" beg to say that you need fear no competition—*Good!* Well, I should say so—It is simply perfection itself and it is to be hoped that this is only one of many Records we may get from such artists as Miss Cameron. Anybody that can play an Amberol Record will buy this unless he is a fool or cynic.

Hyman Fried, Flemingsburg, Ky.—I hand you herewith letter from individual living in a town fifty miles from this place. I sold him a Phonograph on the installment plan. I have been sending out machines on free trial and haven't had up to this time one return. My business has increased fifty per cent. since I began this practice and I think that all other Dealers should take it up for their own good.

J. G. Lewis Music House, Manchester, Ia.—We send herewith a photograph of our stockroom here. We will operate six stores by August 1st, 1909. Will issue 200,000 pieces of advertising matter by that time. Have four men on the road. Sold 90 machines during January, 1909; 65 during February, 88 during March, 68 during April, 42 during May, including Triumphs and Idelias.

Messrs. Cowles & English, Edison Dealers at Red Bluff, Cal., are using a series of three good follow-up letters to secure new customers. They first approach Phonograph owners with this letter:

"Since you purchased your Phonograph, you have undoubtedly entertained many friends at your home with it's cheerful music and funny stories.

Didn't some of your friends express the wish that they had a Phonograph, also? We feel sure that they did, and that if the matter was brought to their attention by a Dealer, they might buy one and enjoy it as you do yours.

Will you not favor us by writing their names and addresses on the enclosed paid postal card? Write as many as you can think of. We will do the rest."

To each of the people who have been entertained by the Phonograph according to the owners' letters this note is sent:

"We have heard that you were pleasantly entertained recently by the cheerful music and funny stories of an Edison Phonograph.

You enjoyed it, didn't you? We are sure you did. Now wouldn't you like to own one also, with which to entertain your home people and your friends, when they call?

We are sending you a booklet, telling you about the Phonograph. We sell them at the prices marked; you need not pay all cash unless you wish; we sell them on weekly or monthly payments.

Any further information that you may desire will be cheerfully furnished upon request."

If, after a reasonable length of time has elapsed, no reply is received, the following reminder is mailed:

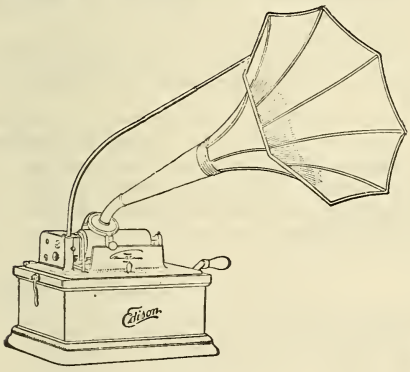
"We recently wrote you regarding our Phonographs, and sent you a catalog. Perhaps you have not yet been able to accept our invitation to call at our store to hear some Records.

Do not give up the idea of owning one of these entertainers, however. It will sing to you Grand Opera or popular songs; tell you funny stories; reproduce the music of all kinds of instruments or give you a brass band concert.

The cost is but little; the Phonograph will repay you for your investment over and over again. Make up your mind to own a Phonograph before you are a week older. We will be glad to have you call or write us in regard to an outfit."

Ready Made Ads for the Fireside Phonograph

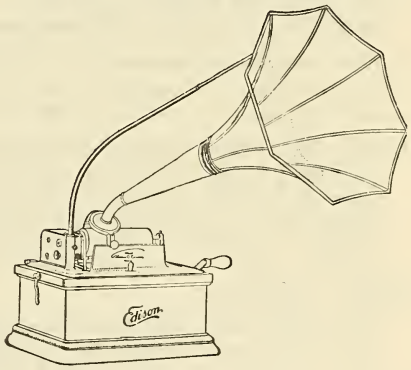
It is going to pay well to advertise and push the new Fireside Phonograph. Every Dealer who was in business when the Standard machine sold at $20 will remember what a great seller it was at that price. The Fireside is going to duplicate the success of the $20 Standard. It is a better machine for it has a larger horn and it plays both Amberol and Standard Records. We show below two readymade ads. We will send the electro shown in the advertisement, either in single or double column or both, to any Dealer who will agree to use it and send us a copy of the paper containing the advertisement. Copy shown below can be used in double column form or any enterprising Dealer can easily write copy of his own. The important thing is to do the advertising.



A New Type Edison Phonograph The Fireside $22.00

Plays both Amberol and Standard Records. A perfect machine in every respect. Let us show it to you.

Dealer's Name and Address



$22.00 Buys this new style Edison Phonograph The Fireside

Will play Edison Amberol and Standard Records. Has colored horn. It's a beauty and to see it is to buy it.

Dealer's Name and Address

Advance List

Of Edison Standard and Edison Amberol Records for August, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before August 24th, 1909, allthings being favorable, and they may be reshipped to Dealers at 8 A. M. on August 23d. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on August 24th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after August 20th, but must not be circulated among the public before August 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on August 23d, for delivery on the following day. Jobbers are required to place orders for August Records on or before July 10th. Dealers should place August orders with Jobbers before July 10th to insure prompt shippment when Jobbers' stock is received.

Two-Minute Selections

10197 Mazurka from Coppelia — **National (London) Military Band**

One of the favorite numbers from the ballet "Coppelia" by the celebrated French composer, Leo Delibes. This Record is made by the National Military Band of London and it clearly shows that the musical organizations on this side of the water have no monopoly in their ability to produce good band selections.

10198 Lena from Germany — **Josie Sadler**

Another vaudeville specialty by this clever singer in German dialect. Miss Sadler has "caught on" and bids fair to be one of our most popular artists.

10199 Just a Little Word Called "Welcome" — **Byron G. Harlan**

A pretty love ballad whose burden is a promise made amid rustic environments, with all the accompanying romantic effects of honeysuckle, katydids, setting sun, etc. The verse is unusually good, the sentiment pure and sweet, and the rendition, as may be expected, in Mr. Harlan's best style. Orchestra accompaniment. Music, J. Fred Helf; words, C. M. Denison; publishers, Helf & Hager Co., New York City.

10200 Scotch Reels — **Alexander Prince**

A concertina solo, with piano accompaniment, introducing a medley of Scotch reels that are delightfully reminiscent of the land of the thistle. All the best known reels are included in it, the different melodies being carefully interwoven. Mr. Prince is one of our British artists and is justly celebrated for his skill with the concertina.

10201 I Love My Wife, But Oh You Kid! — **Edward M. Favor**

Because it is built around an unusual slang phrase, is written by one of the best composers of popular music and has a catchy air and chorus, this comic song has caught on like wild fire and is already known throughout the entire country. The words are descriptive of the man who loved his wife but who couldn't help expressing his admiration for another girl. Mr. Favor has outshone himself in his rendition of the song. Music, Harry Von Tilzer; words, Jimmy Lucas; publishers, Harry Von Tilzer Music Publishing Co., New York.

10202 I'm Awful Glad I Met You — **Ada Jones & Billy Murray**

A serio-comic song with a particularly catchy air, expressing the mutual satisfaction of two lovers with each other's perfections and their complete understanding of the signs and language of love, which previous to their meeting had been to each a source of mystery. Miss Jones and Mr. Murray sing the duet most pleasingly. Orchestra accompaniment. Music, George W. Meyer; words, Jack Drislane; publishers, F. B. Haviland Publishing Co., New York.

10203 I'm Tired of Living Without You — **Will Oakland**

The plaint of a heartbroken lover who parted from his divinity and is bemoaning his sad fate and impatiently counting the days that separate them. Written by the same composers as "If You Were Mine" (our Record No. 10145). Mr. Oakland's sweet, sympathetic voice may always be depended upon to give to songs of this description the necessary warmth of expression. Orchestra accompaniment. Music, Kerry Mills; words, Edward Rose; publisher, F. A. Mills, New York City.

10204 Grand Entry March — **Albert Benzler**

A xylophone solo of an excellent composition that is admirably fitted for solo work on the xylophone. Admirers of Mr. Benzler's solo work on this instrument need not be told that it is splendidly played. Orchestra accompaniment. Composer and publisher, King Kollins, Chicago.

10205 Whistle and I'll Wait for You — **Ada Jones**

"Bill Brown" has "thrown down" his "gal" who, after a week's separation can't endure his silence any longer. She sues for reinstatement in his affections, imploring him to let her be his "little turtle dove" again. Bill's heart melts and his answering whistle is heard to good effect in the chorus. Miss Jones is exceptionally clever with songs of the serio-comic type and this Record is fully up to her usual high standard. Orchestra accompaniment. Music, Geo. W. Meyer; words, Earle C. Jones; publisher, Shapiro, New York.

10206 Why Do You Wait? — **Anthony & Harrison**

It is rather surprising that this well-known sacred song has not before been listed in the Edison catalogue. Its widespread popularity among lovers of sacred music entitled it to a representation long ago. Still, it will be no less acceptable now, for Anthony & Harrison have given the selection an artistic rendition. Orchestra accompaniment. Music and words, George F. Root.

10207 They All Take Off Their Hats to Mr. Murphy — **Edward Meeker**

A comic song of the "Harrigan" and "Sullivan" description, set to a rollicking air and sung as only Mr. Meeker can sing songs of this kind. The song itself recites the many accomplishments and achievements of Mr. Murphy, chief among the latter being the fact that he gave to the world the vegetable that is often jocularly designated by his name. The song is genuinely funny and is bound to be popular. Orchestra accompaniment. Music, Nat D. Ayer; words, A. Seymour Brown; publishers, M. Witmark & Sons, New York.

10208 Frozen Bill — **New York Military Band**

A characteristic rag-time composition by the celebrated bandmaster, Arthur Pryor, and one that he is featuring at his concerts during the present season. Mr. Pryor is quite as clever in this composition as he has been in those already produced by him. Publisher, Carl Fischer, New York.

10209 I Played My Concertina — **Arthur Osmond**

Here's a song by another of our English artists that is full of laughable situations and interspersed with selections on the concertina. The song relates the experiences of a droll chap whose faithful companion is his concertina, to the playing of which he has recourse in every extremity when in doubt as to the proper thing to do. Notably is this the case when his wife falls overboard and again when his clothes are stolen while bathing in the surf. Orchestra accompaniment. Words and music by Mayo.

10210 Oh! You Loving Gal! — **Collins & Harlan**

A comic song of the kind that seems to have been made to order for these noted entertainers—a typical Collins and Harlan coon duet, set to a fetching tune with a pleasing orchestra accompaniment. The Record looks to us like a sure winner. Music, George W. Meyer; words, Jack Drislane; publishers, F. B. Haviland Co., New York.

10211 Parody on There Never Was a Girl Like You — **Nat M. Wills**

Mr. Wills' success is due as much to his funny parodies as to his original songs. This is his second parody for our Records (first, No. 10178). It describes the consternation on shipboard caused by one "Heinie Smith" who attempts to smuggle limburger cheese across in a coffin supposed to contain the remains of his darling Lou. You can guess what they did to Heinie, can't you? Orchestra accompaniment.

10212 Napanee — **American Symphony Orchestra**

A well written characteristic Indian novelty finely played by the American Symphony Orchestra. Composer, W. R. Williams; publisher, Will Rossiter, Chicago.

10213 Take Me Up With You Dearie — **Billy Murray & Chorus**

Now come songs of the airship. This is one of the first to be produced, and it will, in consequence, attract more than ordinary attention. It is a story of a wedding in the clouds, with no one on board but the pastor and the loving couple. Orchestra accompaniment. Music, Albert Von Tilzer; words, Junie McCree; publishers, The York Music Co., New York.

10214 Uncle Josh at a Campmeeting — **Cal Stewart**

Like all of the Uncle Josh Records, their cleverness is best appreciated when heard. Get the Record and enjoy the fun to your heart's content.

10215 'Liza — **Peerless Quartette**

A coon song by the composer of some very popular melodies. It is rendered by a quartette unaccompanied, whose voices blend in sweetest harmony, producing a Record that will be a

valuable addition to every collection. This Record should prove an exceptionally good seller. Music, Egbert Van Alstyne; words, Harry Williams; publishers, Jerome H. Remick & Co., New York.

10216 Salute to Mexico **United States Marine Band**

A spirited march full of inspiring strains and military dash and swing. The rendition is of the superior kind that has characterized the previous Records made by this famous organization. Composer, T. P. Brooke.

Amberol Selections

195 Selections from "Mlle. Modiste" **Victor Herbert and His Orchestra**

This selection introduces to the Phonograph public the world renowned composer and leader, Victor Herbert, and his famous orchestra of skilled musicians. For his initial Record he has selected several numbers from one of his most popular operettas, "Mlle. Modiste," which was specially written for the celebrated prima donna, Fritzi Scheff, and has proved to be one of her most successful musical plays. The selection contains the following numbers:—"Charity Bazaar," "Ze English Language," "The Time, the Place, and the Girl," "I Want What I Want When I Want It," "When the Cat's Away," and "The Mascot of the Troop." The fact that Mr. Herbert is one of our greatest living musicians, the character of his compositions and the brilliancy of their interpretation under his leadership will undoubtedly awaken immediate interest among lovers of high-class music so that an unprecedented sale of these Records is expected. Publishers, M. Witmark & Sons, New York.

196 The Baseball Girl **Miss Ray Cox**

Miss Ray Cox makes her bow as an Edison entertainer with an imitation of a baseball "fan" who accompanies her best fellow to the game. It is a monologue that has earned her a deservedly enviable reputation with the theatre-going public, for it is really a marvelous portrayal of the conflicting emotions, the startling inconsistencies, the changing moods and opinions that mark the game's "fan." It is a scream from start to finish—from the moment she takes exception to the umpire's voice (which she characterizes as "an awful thing") through succeeding expostulations with the "man in blue" over his decisions to the time the game is saved by what she persists in calling a "wallop." It is a succession of laughs.

197 Martha Overture **National (London) Military Band**

With this number is presented the overture to Flotow's most popular opera, "Martha," first produced in Vienna in 1847. The artistic interpretation given this rendition makes the Record, from a musical standpoint, one of the best offerings of this month's list. Particularly noticeable is the splendid manner in which the finale is worked up.

198 Goo-Goo Land **Harry Fay**

A visit to the magic realm of "Goo-Goo Land" with another of our noted English artist tenors, Mr. Fay. "Goo-Goo Land" is a country that may be reached though the medium of inspiration of a sentimental nature. In this realm, 'tis said that "even suffragettes become human" and that "a soujourn there results in an epidemic of wives"—not such an undesirable state of affairs after all. Set to waltz time with orchestra accompaniment. Published by Francis, Day & Hunter, London.

199 Clara Jenkins' Tea **Collins and Harlan**

A descriptive coon song from Harrigan and Hart's great play, "The Major," famous in its generation. The contrast between these coon songs of years ago and those of the present day is interesting, marking as it does the passing of the old-time darkey with his quaint speech and manner. A soft shoe dance effect is introduced in the chorus. Messrs. Collins and Harlan seem to have imbibed the spirit of the occasion this song describes. Orchestra accompaniment. Music, Dave Braham; words, Edward Harrigan.

200 Hello, People! **American Symphony Orchestra**

This is the most popular number of the musical play, "Havana," which received the endorsement of Metropolitan approval. "Hello People" is one of those airs that the audience hums on leaving the theatre and that lingers in the memory to spring unbidden to the lips on days that follow. At intervals in its rendition a chorus assists with unique and pleasing effect. It is easily one of the best Amberol Records yet produced. Composer, Leslie Stuart; publisher, Chappell & Co., New York.

201 Dearie **Will Oakland**

"Dearie" is one of the few songs that survive popularity, and its lease of life is due to the fact that few, if indeed any, efforts of recent years approach it in real merit of composition and charm of melody. Mr. Oakland's rendition is faultless. A xylophone effect in the chorus is a pleasing feature. Orchestra accompaniment. Music and words, Clare Kummer; publishers. Jos. W. Stern & Co., New York.

202 The Lost Chord **Reed Miller**

Here is an old favorite given complete. Not a single note is omitted. Until the introduction of the Amberol Record, this was not possible. The words of "The Lost Chord" were written by Adelaide A. Procter some years before they were set to music by Sir Arthur Sullivan. The latter made several attempts to write suitable music, but did not succeed until one night while watching at the bedside of an invalid brother. He completed the composition during the night and it has come to be one of the standard compositions in the musical world. Full justice is done the selection by Mr. Miller's fine tenor voice.

203 Hungarian Dances—G Minor and A Major **Albert Spalding**

Johannes Brahms, the composer of these dances, was born in Hamburg, May 7th, 1853, and died in Vienna, April 3, 1897. Brahm's Hungarian dances are too well known to need comment. The G Minor and A Major are great favorites, and the famous Joachim arrangements, while adding to their technical difficulties, emphasize the brilliancy of these stirring and richly colored folks dances. This is Mr. Spalding's second violin Record, his first appearing on the August Amberol list (Record No. 177).

204 If the Wind Had Only Blown the Other Way **Grace Cameron**

A comic song in which a young matron attributes her early entrance into matrimony, with its consequent cares, to the accidental disclosure, by a gust of wind, of her silken hose, which proved an irresistible attraction to "dashing, mashing Alexander King." The same element embarrassed her on another occasion by relieving her of her "rats and curls" and "enough of her shape to start a bargain store." Miss Cameron is artistic as usual in her rendition and an excellent Record is the result. Orchestra accompaniment. Music, Edna Williams; words, Edna Williams and Bessie Wynn; publishers, Jos. W. Stern & Co., New York.

205 Herman and Minnie at Dreamland **Ada Jones and Len Spencer**

Herman and Minnie go down to Coney Island for a day's fun and the Record tells, with numerous sidelights, what a good time they had. Many of the best known features of this resort are brought out and Miss Jones as Minnie sings a song befitting the occasion. The sketch is original with Mr. Spencer.

206 Second Hungarian Rhapsody—Part 2 **Edison Concert Band**

Of the many classic and romantic compositions written by Franz Liszt, the fifteen Hungarian Rhapsodies are undoubtedly the most popular. The one known as the Second Hungarian Rhapsody is a universal favorite. In this Record we get the second half of this celebrated composition. It is a spirited and brilliant movement characteristic of the life and abandon of the Hungarian national dance. The first half of this number will probably be recorded in the near future.

207 Lily of the Prairie **Pete Murray and Chorus**

An Indian song of the same style and by the same composer as "Red Wing" (our Record No. 9622). Unlike poor "Red Wing," however, the Indian maid in this song finally weds her brave and is installed in a cozy wigwam. The story of his wooing is set to a very catchy air. This is Mr. Murray's first Record for the Edison Phonograph and we are glad to offer him our very earnest congratulations on the impression that it creates. It looks to us like an instantaneous "hit." Orchestra accompaniment. Words and music, Kerry Mills; publishers, F. A. Mills, New York.

208 I Will Sing of My Redeemer **Edison Mixed Quartette**

The trained voices of the quartette, blending in perfect harmony, lend to the words of this sacred old hymn a new dignity and reverence, while the receding strains of the organ, after the amen is intoned, seem to leave the odor of the sanctuary in our midst. Music, James McGranahan; words, P. P. Bliss.

209 The Debutante Waltz **United States Marine Band**

Another well-written composition by William H. Santelmann, which again displays his cleverness as a writer in addition to his ability to conduct Washington's famous band.

210 Sweet Genevieve **James F. Harrison and Chorus**

The muse that inspired the sentimental balladists of bygone days must have withdrawn himself beyond reach of the voices of his successors of our time, else why the paucity of love songs of the "Sweet Genevieve" standard which are resurrected at intervals when we are surfeited with productions of inferior merit in composition and melody? This charming love ballad is featured in "The Man from Home." Mr. Harrison, assisted by a chorus, sings it with wealth of expression that has endeared him—through our Records—to thousands of music lovers throughout the world. Orchestra accompaniment. Music, Henry Tucker; words, George Cooper; publishers, Wm. A. Pond & Co., New York.

211 Googy-oo **Ada Jones and Billy Murray**

Miss Jones and Mr. Murray have the field absolutely to themselves so far as comic love duets are concerned—they have no near rivals. This selection, which was sung in the musical comedy, "The Candy Shop," has all the elements that contribute to the work of these clever duetists in making a successful Record. The song consists of vain attempts by a wife to recall to

her husband's memory the many "mushy" things he did in his courting days when he called her "Googy-oogy-oo." The music is catchy and the repartee funny. Orchestra accompaniment. Words and music, Edward E. Rice; publishers, Theo. Bendix, New York City.

212 Our Boarding House **Nat M. Wills**

Another original song by the inimitable "King of Tramps." This is a comic song that is really comical, which would sound paradoxical were not the opposite so often true. In it Mr. Wills describes his boarding house in detail, beginning with the landlady and elaborating on the menu, which he criticises with a familiarity that betokens experience. It's hard to believe that they actually used the bed sheets for table cloths and that the cook strained the coffee through her stocking, but it's Mr. Wills' boarding house and he ought to know.

213 Medley of Popular Choruses **Premier Quartette**

It includes the choruses of the following five songs: "To the End of the World With You," "Keep a Little Feeling in Your Heart for Me," "The Longest Way 'Round is the Sweetest Way Home," "No One Knows," "In Old Vienna." Unaccompanied.

214 Staunch and True March **United States Marine Band**

A stirring march of a military character whose bid for popularity will be the more effective because of its being introduced by this justly famous government band. Composer, C. Teike.

Amberol Records In Italian

4M—5000 All' idea di quel metallo, "Barbiere di Siviglia" (*Rossini*) **Duet by Francesco Daddi and Vincenzo Reschiglian**
4M—5003 O soave fanciulla, "Bohême" (*Puccini*) **Duet by Maria Avezza and Francesco Daddi**
4M—5011 Una furtiva lagrima, "L'Elisir d'amore" (*Donizetti*) **Solo by Francesco Daddi**

Trade Bulletins

Sales Department Bulletin No. 31, June 7, 1909
Trade Information for Dealers

Correspondence concerning this bulletin sh uld mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

The purpose of the five different catalogues enclosed is to advise the trade in the United States and Canada that we are now in a position to fill orders for all Edison Amberol and Standard Records made in other countries or in foreign languages. The catalogues are as follows:

Form No. 1556—British Selections.
Form No. 1557—French and French-Canadian Selections.
Form No. 1558—German Selections.
Form No. 1559—Argentine, Cuban, Mexican and Spanish Selections.
Form No. 1560—Miscellaneous languages, including Belgian, Bohemian, Chinese, Hebrew, Holland-Dutch, Hungarian, Italian, Japanese, Norwegian, Polish, Swedish and Welsh.

These catalogues will supersede Catalogue No. 1525, which has included such foreign selections as have been listed in this country.

The new catalogues are issues primarily to place at the command of the trade every Edison Record, no matter where made, and not with any desire to force Jobbers or Dealers to carry the full list. We would especially urge Jobbers and Dealers to make a careful study of the Records given in each catalogue and order such as will find a ready sale in their respective localities.

We will only be able to furnish small quantities of these catalogues and for little more than store use. We want the trade to know about the Records and we want orders for them, but we cannot afford to furnish large quantities of catalogues costing in the aggregate more than possible business gained by their use. When Jobbers order a stock of any of these Records, we will, upon request, furnish a limited number of catalogues of the Records ordered. Jobbers, in turn, will be expected to refuse catalogues to Dealers unless they put in a stock.

Because of the many different languages shown in Form No. 1560, we have in addition to the catalogues, printed a quantity of special Supplements in Belgian, Bohemian, Danish, Hebrew, Holland-Dutch, Hungarian, Italian, Norwegian, Polish and Swedish. These have been printed for the purpose of permitting Dealers having an especially active demand for Records in one or more of these languages to do a small amount of circularizing among their trade. Copies of these supplements are also enclosed and they will be supplied to Jobbers who order Records in the languages named.

The five complete catalogues have been arranged in much the same style as the catalogue of the Domestic Records, but to each has been added a numerical index, principally for the use of the trade. The numerical index of Foreign selections will hereafter be omitted from the Numerical and Alphabetical Catalogue of Edison Records issued for trade use. The indexes to the five separate catalogues should answer the requirements of Jobbers and Dealers for such stock as they may carry of the foreign selections.

Summary of Contents of Catalogues.

FORM 1556—BRITISH SELECTIONS—Includes 30 Amberol and 659 Standard selections. Only 46 British titles were listed in Form 1525. Of the Amberol selections, 10 are instrumental and 20 vocal. These have been made within the past three months and are fully equal in quality to the Amberol selections made here. Most of them will be found quite as desirable as any of the American list, and owners of machines equipped to play Amberol Records will want most of these titles as soon as they know about them. Some of the Records are peculiarly English in their character and for this reason will be even more in demand among the natives of Great Britain. Of the 659 Standard selections in the British catalogue, 188 are instrumental and 471 are vocal. The band selections include many titles that will find favor among Phonograph owners everywhere. The typically English character of many of the vocal Records will make them popular among natives of Great Britain.

FORM NO. 1557—FRENCH AND FRENCH-CANADIAN SELECTIONS—In this catalogue are listed 277 instrumental selections and 694 vocal, making a total of 971 French numbers. The old catalogue contained 149 vocal selections. Cut-outs have reduced the French-Canadian list from 22 in the old catalogue to 16 in the new. This catalogue is well worth the careful study of not only those who want Records for French patrons, but of those anxious to increase their business on general lines. A large number of the instrumental selections are made by the Garde Republicaine Band, an organization having few superiors anywhere. This band made a tour of the United States about a year ago and scored a great success. Most of the Records made by this band are of high-class music, and many of the titles have never been made or listed in this country. The selections from the operas are especially numerous. The list of vocal Records is especially strong in selections from Grand Opera. Every opera of note is represented with from one to ten selections. These Records have been made by singers of note, many being of the best opera companies of France. Among these vocal selections are two by Mary Garden, the star of the Manhattan Opera House in New York. They are numbers 17323 and 17595. Both of these Records are equal to anything ever made for the Phonograph and would be in our grand opera list, but for the fact that they were listed in France at the popular price.

FORM NO. 1558—GERMAN SELECTIONS—In this catalogue are listed 239 instrumental and 529 vocal selections, making a total of 768. The old catalogue contained 9 instrumental and 181 vocal. The complete catalogue comprises so many desirable features that it is difficult to refer to them in detail. The band Records and the instrumental solos include a host of typically German compositions, all of which ought to be in great demand among the German-speaking people. Among the vocal selections are a large number sung by Carl Jörn, who was a member last season of the Metropolitan Opera House Company, and who has been re-engaged for another season. Mr. Jörn's Records would also be in our grand opera catalogue, but for the fact that they were made before he had reached his present standing in grand opera. There is also a large list of humorous Records.

FORM NO. 1559—ARGENTINE, CUBAN, MEXICAN AND SPANISH SELECTIONS—This catalogue includes 26 Amberol and 1,091 Standard selections. Of the Amberol titles, 14 are in Spanish and are known as Flamenca selections. The other 12 are Porto Rican selections, all vocal. The other division of the catalogue is as follows:

South and Central American National Hymns	6
Argentine	207
Cuban	287
Mexican	548
Spanish	43

Foreign Record Catalogue, No. 1525, contained only 60 Cuban, 38 Mexican and 55 Spanish selections. The Flamenca, Porto Rican, Argentine, Cuban and Mexican departments are made of music characteristic of the several countries and by the best organizations and artists that could be obtained. Among the instrumental selections in each language are many that will undoubtedly have a considerable sale among Phonograph owners generally, whether or not they are familiar with the Spanish languages.

FORM NO. 1560—MISCELLANEOUS LANGUAGES—Includes the following: Bohemian 89, Belgian 142, Chinese 45, Danish 54, Hebrew 76, Holland-Dutch 35, Hungarian 20, Japanese 14, Italian 111, Norwegian 46, Polish 95, Swedish 58, and Welsh 5.

A comparison of this list with the departments in catalogue No. 1525, will show the increase in each. An especially new feature is the listing of five Welsh Records, the first that have been put out in this country. This catalogue should have the especial attention of all Jobbers and Dealers located in sections of the country where the languages named are spoken.

Advertising Department Bulletin No. 19 June 16, 1909
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, ADVERTISING DEPARTMENT, Orange, N. J.

Price Cards, form 1457, covering the Edison Fireside Phonograph, are now ready for distribution. They are printed in the same style and color scheme as form 1089, and the several kinds of form 1457 now in use. The price has, of course, been made $22.00.

If you want a supply, place your order for enclosure with first shipment of other goods going to you.

Sales Department Bulletin No. 32 June 19, 1909
Trade Information for Jobbers

Correspondence concerning this Bulletin should mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

It has been decided to continue in our Domestic Catalogue, Records No. 9051, "Mariar,"

by Clarice Vance, and No. 9556, "Intermezzo from Cavalleria Rusticana," violin imitation by Edith Helena. These two Records were included in the list of 300 selections that are to be cut from the catalogue on August 1st.

Please note this change, so that your stock of these two numbers will not be returned for exchange.

Sales Department Bulletin No. 33
June 19, 1909
Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

Please note that the Standard Combination, Model D, machine is equipped with a left-handed feed-screw; whereas the Standard Models A, B, and C machines have a right-handed feed-screw. It is therefore necessary that on all orders for Standard feed-nuts it should be specified whether they are for the Models A, B, and C, or the Model D type. All feed-nuts are stamped on the face, or threaded side, either Model B or Model D, as the case may be.

Hereafter, all orders for Idelia, Triumph, and Home, and Models A, B, and C, Standard feed-nuts will be filled with feed-nuts that are fastened to the springs with screws.

All orders for feed-nuts for the Fireside, and Model D Standard and Gem machines will be filled with feed-nuts that are riveted to the springs.

Suspended List, June 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

KY., Vanceburg—The Vanceburg Music Co.
ILL., Peoria—Wookey & Co.
COLO., Fowler—B. T. Elliott & Son.
Boulder—Marriott & Taylor.
N. Y., Brooklyn—Guarantee Phono. Co., Max Mandel, Prop.
LA., Baton Rouge—T. N. Nolan.
N. H., Bristol—W. H. Woodcock.
MO., Ridgeway—I. W. Maple.
VT., Montpelier—Buswell's Book Store, Chas. F. Buswell, Prop.
MASS., Lynn—Menldow Bros.
Lawrence—Mendlow Brothers.
And all other points.
N. Y., Fulton—Wm. J. Bogue.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

Jobbers' Convention

The Annual Convention of the National Association of Talking Machine Jobbers will be held at the Hotel Chalfonte, Atlantic City, N. J., on Tuesday, Wednesday and Thursday, July 6th, 7th and 8th. Special arrangements have been made for the accommodation of members and others interested in the talking machine trade. Business meetings will be held each day and the Convention will close Thursday night with a banquet. The Committee of Arrangements, of which J. Newcomb Blackman is Chairman, makes the following statement in the announcement being sent to members and the trade:

The object of the convention will be to bring the manufacturers and Jobbers together as a harmonious unit to promote any subject that appears for the improvement of the industry.

It will be an opportunity for Jobbers to exchange views, make suggestions, get new ideas, study the ways of the most successful.

Just the time to visit the talking machine factories, as they are within a short distance.

Dealers are also invited to attend, and it would be a good time for a few "live" ones to organize a Dealers' Association.

We want this convention to be the "greatest ever" and all must "pull together." Everybody should come, everybody in the industry is invited and will be benefited.

Send the firm, send your managers, salesmen, and be prepared to do your share in making this convention the signal for the return of prosperity.

Don't forget to bring the ladies; we want them to come and enjoy Atlantic City; we want them at the banquet. Make this your vacation, if necessary. You will have plenty of time for pleasure, for the convention will last three days, and it is our intention to reserve the mornings and evenings for pleasure. Will you be with us? All inquiries will have prompt attention if addressed to J. Newcomb Blackman, 97 Chambers Street, New York.

The American Phonograph Company of Detroit has removed from 106 Woodward Avenue to 252 Woodward Avenue.

One of our Western salesmen a few days ago received a letter from an Edison Dealer in his territory, in which, after expressing an opinion of his own concerning the merit of Edison goods, said: "Another and more convincing proof is that out of forty-six members present at a recent meeting of the Musicians' Union of Duluth, twenty-six were owners of talking machines and twenty-two of these were Edisons. That, in my estimation, is quite a good 'ad' for your machine and its reproducing merits."

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
Minnesota Phonograph Co.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co.
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
Western Talking Mach. Co.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
Household Furniture Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
D. S. Johnston Co.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd
Winnipeg—R. S. Williams & Sons Co., Ltd

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

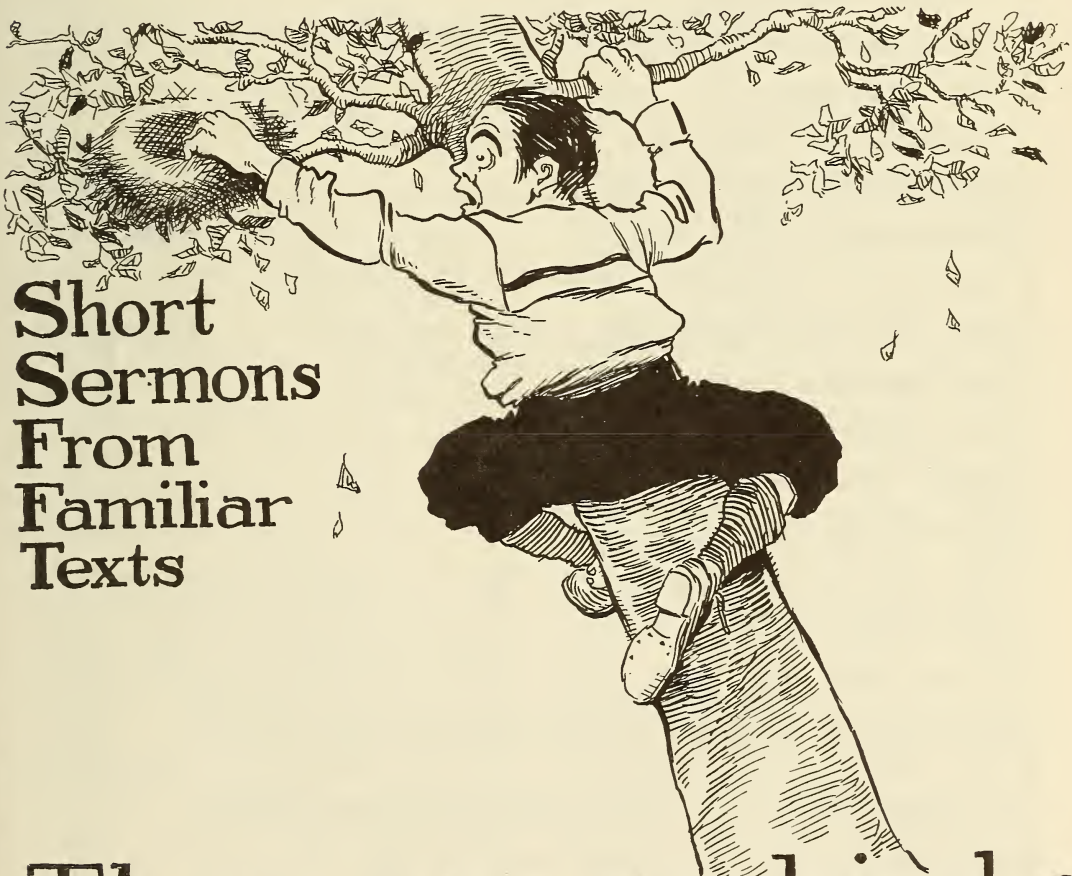
I.C.S. LANGUAGE SYSTEM
WITH
Thomas A. Edison
PHONOGRAPH

There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII August, 1909 No. 8



Short Sermons From Familiar Texts

There are no birds in last year's nest

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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MEXICAN NATIONAL PHONOGRAPH CO., MEXICO CITY.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H., 10 FREDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. VII. AUGUST, 1909 No. 8

Short Sermons *from Familiar Texts*

TEXT:

"There are no birds in last year's nest."

THE man whose eye is on last month's business, like a passenger facing backwards on a trolley car, never sees anything till it gets by. Get up in front and corral the opportunities as you come to them.

Last month's business is only the stepping stone to *now*. The real opportunity is just ahead if you take advantage of every facility. You've got everything in your favor, our suggestions for your advertising and display; our advertising to back up and co-operate with yours: and the two greatest talking points of the age—Victor Herbert and Amberol Records.

What do you sell that has anywhere near the accumulative value of the sale of an Edison Phonograph? Every Phonograph you sell means a goodly proportion of additional sales among friends and neighbors who hear it—besides Records and attachments for Amberol Records.

Advertise in your local papers. Advertise in the street cars. Systematize your mailing list. Make your show windows work. Aim at originality in this respect. Try to catch the eye of the passers-by with unique and striking designs and effects. Demonstrate. Keep your stock neat and clean. See that it is arranged orderly and systematically. Arrange concerts at your store. Vary your programs. Get after the foreign population in your locality. Invite them to special concerts for their benefit. Offer to put on Amberol Attachments. Emphasize the superior advantages of Amberol Records. Look up machines not in use and put them in condition.

These are just the bread crumbs, but they bring the birds. You'll catch 'em. August is a great month for birds.

A $500,000 Advertising Campaign

The statement given to the public at the recent convention of the National Association of Talking Machine Jobbers, to the effect that the National Phonograph Co. proposes in the coming year to expend the enormous sum of $500,000 for advertising purposes alone should be the subject of profound reflection on the part of Edison Jobbers and Dealers.

Think of it, you who have lost faith or who are inclined to be "doubting Thomases" so far as the future of the business is concerned.

It is no idle statement. Coming from the lips of the officials of this company, it bears the ring of sincerity, the impress of truth.

Revolve the statement slowly and judiciously in your minds. Consider the fact that for a time necessarily we cannot expect to receive value for this expenditure. Reflect on the possibilities of this stupendous outlay if directed by us into other channels, and then ask yourselves in all honesty and sincerity if we are not entitled to your active and loyal coöperation and support.

During the period of financial depression from which the country is fast emerging we did not pursue a policy of retrenchment in this or any other public feature of our business, for we realize the necessity of sustaining the established reputation of the company. On the contrary, in the face of decreased sales and an apathetic trade situation we maintained our high standard and improved the opportunity by aiming to attain perfection in many things to which the previous rush of business did not permit us to give our full attention.

In the campaign that we purpose we are not actuated by motives of self-preservation. We believe that this fall and winter will see a restoration of normal business conditions in all lines, and we propose to share in the harvest that will follow.

We have the most sublime confidence and faith in the future of the talking machine business, and we intend to display that confidence by a carefully planned expenditure of this extraordinarily large appropriation.

We are optimists, first, last, and always!

We share the feeling that characterized the recent convention at Atlantic City.

We believe that the future of this industry is assured; it is not problematical, it is established.

And so, in a spirit of the most cheerful optimism, we are facing the future, determined to give to the further development of the business the best that is in us of enterprise, encouragement and moral and financial support.

We shall adhere to our policy of securing the best available talent for our Records, and in the accomplishment of this aim the question of expense shall not enter.

We realize that the uplift of this business is directly traceable to the high class of Records that has been and is being produced, and with that in mind shall do our share to satisfy a critically musical public in every respect by engaging artists of recognized ability and reputation in their respective lines.

We realize that it is our particular province to create a demand for the business, and shall do all in our power to accomplish the desired result, but our work to be successful must be supplemented by hard, conscientious work on the part of the Jobber and Dealer.

Our interests are so closely interwoven that the failure of any of the three branches of the business to coöperate with the other two is bound to reflect itself in the general result.

Lack of confidence on the part of either manufacturer, Jobber or Dealer will have a disastrous effect upon the trade and vice versa.

We are about to display our confidence; we shall expect the display of a corresponding enthusiasm and aggressiveness from the other branches.

We shall do everything in our power to create the demand; we have a right to expect that our business will be pushed.

It is not fair that we, as manufacturers, should do all the advertising.

We believe that it is our duty to assume the burden of the general advertising, but that our work must be supplemented by local publicity to secure from the business the best that is in it.

We supply the data, the material, cheerfully and willingly furnish electros for local advertisement free of charge; it is then the duty of the Jobber and Dealer to interest the people of their localities by the re-insertion of our advertisements and by otherwise advertising their stocks.

The pathways that may be followed in local advertising are many and devious.

They suggest themselves in unexpected ways to the alert Dealer.

From time to time we shall publish suggestions that occur to us or are furnished by Dealers who have successfully employed them.

We solicit correspondence and ideas along these lines, and shall be ready at all times to devote time and space in our house publications to a discussion of the merits of any suggestions that are given us, or exchange views by means of

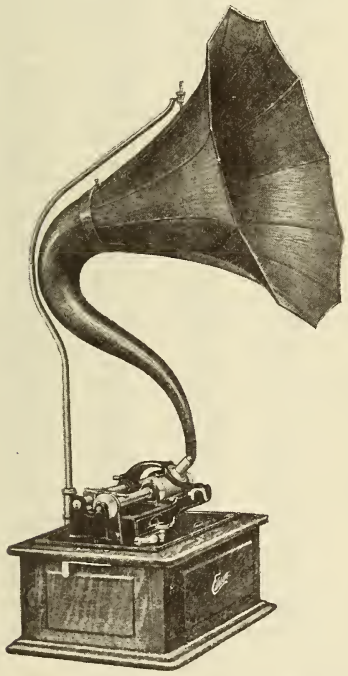
correspondence where publication is not practicable.

By such means we shall secure *Coöperation,* which is the watchword of *success.*

Through *Coöperation* and mutual confidence and dependence we shall be enabled to fortify ourselves for the campaign that the speedy restoration of normal business conditions will soon make possible.

The New Edison Cygnet Horn

The new Edison Cygnet Horn, which will be available to the trade on or about September 1, 1909, is intended to supply a demand that has been uniformly steady and insistent. The necessity of a new style horn has long been apparent.



Its introduction to the trade was a matter of time depending upon the success of our efforts to devise a model whose attractiveness of style would not be secured at the expense of volume of sound, clarity of tone or distinctness of enunciation.

A great number of designs were submitted and considered by us only to be discarded because of some feature that did not permit of the attainment of perfection in utility and symmetry desired.

The result of all this deliberation on the part of our experts is the new Edison Cygnet Horn, on which they were able to unanimously agree.

We are confident that our endeavor to produce a *perfect* horn in every respect has been signally successful and expect its enthusiastic endorsement by the trade on the grounds of general excellence.

The only objection that was raised against the old style horn was the fact that because of its shape it occupied considerable space. In this respect the new horn will have a distinct advantage, the space in front of the machine being free and clear. This, together with the fact that it is possible to point it in almost any direction, assuring convenience of position, are its chief recommendations. In addition to these points of utility, attention should be called to its symmetrical appearance, which is enhanced by pleasing color effects lending to its general attractiveness.

Hereafter all "Idelia" Phonographs will be equipped with mahogany Cygnet horns without additional cost. It should be remembered that it is our intention to continue to supply our regular horn with all of our present types of machines.

The new horn is intended to permit the trade an option on the upright styles, thus supplying more variety than has heretofore been possible.

More Cut Outs

It is the intention of our Sales Department to withdraw from sale on January 1st, 1910, another list of 300 Edison Standard Records. Formal notices of this intention will in due time be sent to Jobbers and Dealers. This reduction will keep the list very close to the 1,500 mark, as may be seen by the following table:

Total Edison Standard Records on January 1st, 1909	1,570
Total Edison Amberol Records on January 1st, 1909	344
	1,914
Less Cut Outs	300
	1,614

Our salesmen, some of whom are present at the factory for instruction, are unanimous in saying as a result of their observations, that during the past year those Dealers who did not get their share of the business, in most cases did not deserve it.

Invariably they were of the type that, instead of going after business, assume a supine attitude and voice their discontent because it doesn't come to them.

Are you content to be classed with such failures?

Cut Outs and the Exchange Proposition

Again we shall endeavor to impress upon the minds of our Jobbers and Dealers the advisability, the wisdom, and the necessity of keeping in stock, for some time at least, the 300 "cut-outs" that will be dropped from our Record catalogue of August 1st. We have rehearsed the excellent reasons that exist in support of this advice in successive issues since the May number. A resumé of these reasons, which should be given attention and reflection by the trade, is now in order.

We advise against the immediate return of these cutouts because:

1st. These numbers appear in thousands of catalogues which will be in the hands of Phonograph users for a long time to come.

2nd. The demand for practically all of them continues active and for the foregoing reason promises no cessation. It must be remembered that these are dropped, not because they are undesirable in any way, but because of the demand of the trade for a reduction in the catalogue.

3rd. The demand that does and will exist for these Records should clean up practically all of the present stock that Jobbers and Dealers may have on hand.

4th. The expense of transportation of these Records is no mean item and this expense must be borne by the Jobber or Dealer.

5th. The dropping of these numbers from the catalogue is an accommodation on our part and entails a loss in business for us that should be taken into consideration by the trade.

6th. These Records, by the terms of the Continuous Exchange Proposition, may now be returned *at any time* and credit will be given.

These reasons we submit again, feeling that after their intelligent consideration the trade will make every possible effort to dispose of these "cut-outs" instead of returning them to us.

For the benefit and instruction, however, of those who are about to return any of the list we wish to remind them of some of the more important stipulations of the Continuous Exchange Proposition. It should be remembered that:

1st. Transportation charges *must be prepaid* to Orange.

2nd. Packing instructions should be carefully followed.

3rd. Bill of Lading should be enclosed with letter to Orange and order sent us at same time for at least an equal number of Standard or Amberol Records.

4th. Only genuine Edison Standard or Amberol Records in Edison cartons may be returned. This proposition embraces only Cut-Outs and defective Records. No broken, cracked, damaged, worn out Records, or Records of any other manufacture will be accepted.

5th. Surplus Standard, Grand Opera, Amberol or Concert Records are not included in this proposition.

6th. No deduction from bill or statement is to be made on account of this Exchange until credit has been allowed by Jobber.

The following is a list of the numbers to be withdrawn August 1st.

Records to be Withdrawn on August 1, 1909

11	7927	8500	8948	9338	9588
31	7987	8502	8949	9355	9592
32	8005	8507	8951	9361	9593
35	8008	8509	8991	9362	9595
52	8024	8515	8996	9382	9596
53	8032	8516	8999	9391	9597
56	8056	8538	9002	9393	9598
58	8062	8544	9009	9408	9600
60	8065	8554	9026	9409	9602
66	8066	8566	9029	9413	9624
67	8076	8586	9032	9414	9629
69	8089	8599	9036	9415	9630
70	8101	8600	9042	9433	9632
71	8104	8622	9044	9438	9633
72	8108	8644	9045	9452	9636
77	8114	8646	9049	9453	9637
78	8125	8649	9050	9461	9638
79	8126	8661	9071	9464	9640
80	8127	8663	9074	9466	9646
84	8142	8671	9088	9477	9651
85	8143	8673	9091	9496	9658
88	8169	8689	9093	9505	9660
89	8201	8692	9104	9506	9661
112	8215	8693	9113	9512	9662
116	8238	8728	9116	9516	9667
128	8244	8732	9118	9522	9669
142	8275	8742	9150	9524	9670
524	8279	8754	9152	9530	9671
613	8310	8756	9154	9533	9674
663	8317	8763	9159	9536	9676
1011	8338	8766	9164	9537	9677
2225	8346	8769	9173	9539	9682
2623	8366	8775	9177	9545	9690
4909	8376	8798	9201	9546	9693
7007	8387	8800	9214	9554	9694
7173	8391	8801	9215	9555	9697
7186	8396	8803	9221	9558	9699
7253	8412	8804	9229	9561	9709
7280	8423	8815	9232	9565	9712
7568	8432	8819	9250	9569	9714
7581	8433	8868	9253	9570	9715
7596	8438	8880	9264	9571	9716
7626	8450	8903	9265	9572	9717
7638	8455	8907	9269	9577	9737
7662	8473	8913	9281	9578	9738
7684	8474	8919	9291	9579	9740
7731	8476	8924	9294	9580	9750
7744	8482	8925	9297	9582	9776
7785	8490	8930	9307	9584	....
7826	8499	8946	9313	9585	....

Important to Jobbers

In explanation of the statement made in Sales Department Bulletin No. 40, regarding crating allowance on separate Cygnet Horn Equipments and on Edison Phonographs equipped with Cygnet Horns, we wish to state that the crating allowance of 25 cents on each horn will be allowed *only when 5 horns of the same size and finish are ordered.* Multiples of 5, of course, are subject to the allowance. This supplements letter of our General Manager of Sales to Jobbers under date of July 21.

The Fireside Phonograph

That the new Edison Fireside Phonograph would be welcomed by the trade we were never in doubt. We had no reason to expect, however, that its sales would assume such proportions at this particular time. We thought the rush would not come until later but very evidently were mistaken, as it has already started.

Orders are being received in large numbers with every mail and it looks as though Jobbers and Dealers are making early preparations for a lively fall trade.

We reprint the following extracts from The Talking Machine World, issue of July 15th, as indicating the popularity it is already enjoying:

"The Rudolph Wurlitzer Co., of Cincinnati, O., reports that the new Edison 'Fireside' Phonograph has had a tremendous sale, which is especially remarkable in view of the fact that trade in cheap instruments has been very light during the season. The sale of this instrument, however, shows the confidence that the Dealers have in the Phonograph proposition, and that while the little crossroad merchant is temporarily neglecting the talking machine line, there are plenty of up-to-date merchants who are pushing the goods and making sales."

"C. M. Jones, manager of the Pacific Phonograph Co., reports a fair wholesale business, with considerable improvement in most parts of the country. The improvement is largely due to the arrival of the Edison Fireside machine, the sales of which have been fully up to expectations."

"The Southern California Music Co. have been shipping out the new Edison Fireside machine in great numbers. An increased demand is reported, especially from out-of-town Dealers."

These reports are very encouraging and lead us to believe that from now on there will be a steadily increasing demand for this attractive machine—attractive because of its new feautres and its popular price.

Its particularly attractive points are its handsome antique oak cabinet, its maroon finished horn and its combination reproducer. Dealers should be prepared to handle the rush on this machine by placing their orders with Jobbers *now* to insure their being able to secure the machines when needed.

Special Amberol Records

The special list of fifty Amberol Records that appears with the regular October list was created to meet the general demand of the trade for a greater choice of Amberol selections.

It was recognized that the present Amberol list does not offer sufficient variety, nor could it for several months to come, if we were to depend solely upon the regular monthly addition of twenty.

If we continue to add this monthly quota of twenty the Amberol Catalogue on January 1st, 1910, will comprise three hundred and forty-four Records, affording a better choice of selections.

Attention is called to the general excellence of this special list and particularly to the eighteen dance Records that it comprises.

They should be exceptionally good sellers for the early fall trade.

The Tray System

In another column we quote an extract from the letter of a successful Edison Dealer who, in the handling of his Record stock, employs the Tray System. The advantages of this system are to be found in the orderly, systematic arrangement of Records that it makes possible and the consequent ease with which a Record may be located. It keeps the Records in compact shape, thus effecting economy of space.

The labels on the trays indicate the number of the Record, its title and the name of the artist, thus giving complete information as to its contents.

We have frequently called the attention of the trade to this excellent system and shall continue to do so until a better substitute appears, which we do not think probable, for a time at least.

We are not advancing the merits of this particular system because of any especial interest we have in its sale outside of the fact that its employment facilitates the handling of our Records and consequently increases our sales.

That's where our interest lies—the better the system the larger the sales, and that's why we favor the Tray System.

Personal

President Frank L. Dyer, of the National Phonograph Co., sailed for Europe on July 10th to be gone two months. He will pay his first visit to the branch offices of the company in London, Berlin and Paris. In Europe he will join his family, who went abroad in June. During Mr. Dyer's absence the executive mantle will rest upon the shoulders of General Manager Carl H. Wilson.

"The talking machine has carried the great voices and master melodies of our time."—*Professor Fred'k Starr of the University of Chicago.*

LEO SLEZAK

Leo Slezak to Sing for Edison Records

Still another step toward the upbuilding of a Grand Opera catalogue second to none has just been made by the National Phonograph Company in arranging a contract with Leo Slezak, the noted tenor of the Royal Opera House, Vienna, to make cylinder Records exclusively for the Edison Phonograph.

Mr. Slezak will appear at the Metropolitan Opera House, New York, next season. When he recently signed a contract for his appearance there, a Paris dispatch said:

"Leo Slezak, the noted tenor of the Vienna Opera, to-day signed a contract for his appearance at the Metropolitan Opera House, New York, next season. G. Gatti-Casazza, General Manager of the Metropolitan Opera House, and Director Andreas Dippel are very enthusiastic over the acquisition of the great tenor. They call him a second Tamagno and say that he has acquired a very high reputation at Vienna and Budapest, where he has been singing for the last nine years.

"Slezak will make his first appearance in Western Europe at Covent Garden, London, next month, singing in the rôle of Otello. It is expected that the Metropolitan officials will arrange a number of other contracts, but these are all subordinate to the signing of Slezak.

"Slezak has been the pride of the Vienna Opera for several years, and has sung all the leading Wagner rôles there. During the past winter he has been in Paris, studying the Italian repertoire with Jean de Reszke, and it is in one of the parts which he has studied, Verdi's "Otello," that he will make his London début. It is expected that he will only sing the German tenor parts in New York."

Leo Slezak, the possessor of a phenomenal tenor voice and one of the pillars of the Royal Opera House, Vienna, is certainly entitled to take foremost rank among the singers of the present age. Born in Schönberg in August, 1874, he showed tendencies that marked him out from early boyhood for a musical career, which has turned out to be one of unusual brilliance. He commands vocal powers that are nothing short of astounding, and it is not surprising that at the age of twenty-two he already enjoyed public acceptance as one of the leading Austro-Germanic tenors of the day. He first attained real prominence in Berlin, where he created a great stir in the part of "Lohengrin." This led to his being offered an engagement at the Court Opera House there, which he filled for several years subsequently. On leaving the Prussian Capital, he turned his steps to Breslau, where he appeared with extraordinary success, and he afterwards made a lengthy tour of the principal German towns. This has become almost historic among the operagoers of the fatherland. Everywhere he was received with unparalleled enthusiasm, and each town that he visited bore out the verdict of Berlin and paid tribute to him as an operatic star of exceptional brilliance.

Slezak made his first appearance at Covent Garden in the year 1900, and he was most favorably received by both press and audience. He is now returning to the scene of his former triumphs to appear in some of his favorite parts, and to take the principal rôle in "Tess"—Baron Erlanger's new opera, which met with such conspicuous success in Italy last autumn.

Since 1901 Slezak has practically been permanently attached to the Royal Opera House, Vienna, and he has now become one of the musical institutions of that great city. Austrian music lovers literally worship him, not alone for his great vocal gifts, but also for his many attractive personal qualities, and he plays a prominent part in the social and intellectual life of the capital.

Much dismay was occasioned when some short time back Slezak suddenly relinquished his engagements, and was reported to have left the country. It was not long, however, before Viennese opera lovers learned that their apparent loss was really to prove a gain, for their idol had with characteristic application betaken himself to Paris, there to undergo a lengthy course of artistic study under the direction of the great Maestro Jean de Reske. On his return from Paris some few weeks back, he sang again in Vienna at a concert, and once also at the Opera House. His return was made the occasion of a great demonstration, and at both performances he was received by the public with rapturous enthusiasm. As the critics then were not slow to point out, the time spent in study with Jean de Reszke has indeed yielded good fruit. Slezak's noble voice is produced with unmatched ease and with a flexibility that cannot fail to command admiration, and that proves him to be a master in all the arts and graces of the Italian School. His "piano" passages have great carrying power, while his "mezza-voce" is of that delicate subdued quality usually associated with Italian-born vocalists only. Slezak is peculiarly successful in the strenuous rôles of Wagnerian opera, which play such havoc with the voices of less robust vocalists. His organ is of such strength as to be well able to bear the strain of the most exacting parts; moreover, despite its vigor and fire, his voice never loses one whit of its artistic merit, and the "diminuendos" are invariably rendered in the most delicate and artistic fashion.

Slezak stands unique as a singer of such parts as Lohengrin, Romeo, Chevalier des Grieux (Manon), Raoul, the Troubadour and many others, and his latest appearance at Covent Garden will certainly prove a memorable event.

New Mexican Masters

Early last April George J. Werner and F. C. Burt, of the New York Recording Laboratory, reached Mexico City and immediately started on their work of making another series of Mexican Records. The work has now been completed, with the result that some of the finest Mexican Records obtainable have been added to our list.

A large number of Records, both Standard and Amberol, have been made by the famous Banda de Artilleria, under the leadership of Captain and Director Ricardo Pacheco. This famous organization has toured the United States on several occasions, and took first honors at the World's Fair at St. Louis in 1904.

Another prize lot of Records, both Standard and Amberol, have been made by the world-renowned Banda de Policia (Police Band), under the leadership of Captain Velino M. Preza. A choice collection of both Standard and Amberol Records has been made for us by the Jorda-Rocabruna Quintette. This organization is unique and without doubt the finest orchestra in the entire Republic. It is always selected to play at the Presidential receptions, diplomatic affairs, etc. The Records we have secured will undoubtedly be in great demand by all music lovers and no collection of Edison Records will be complete without several of them. The organization is under the leadership of Sr. José Rocabruna, a violinist of renown, who is immensely popular in Paris, Madrid, etc.

We have also secured a few violin solos by this eminent artist, and we have no hesitation in saying that they will surprise the most fastidious lovers of violin music.

In this connection it might not be out of place to mention that Sr. Rocabruna's violin is an Amati, which cost him $3,000 and it was on this magnificent instrument that our selections were played.

A large number of instrumental selections have been made for us by the famous Trio Arriaga, a pleasing combination of first and second mandolins and guitar. In addition we have made some fine mandolin solos by Sr. Joaquin J. Arriaga.

Sr. Octaviano Yañez bears the distinction of being the acknowledged champion guitarist of Mexico, and it is doubtful if his equal can be found in the entire world. We have secured a number of delightful selections, both two and four minute, by this artist.

Srta. Rita Villa, a harpist of national reputation, has made some excellent selections for us, and we have also secured some novelties in the way of harp and cello duets, by Srta. Villa and Sr. Luis Rocha.

Of vocal Records we have secured selections by all the old favorites, such as Abrego and Picazo, popular singers; Rosales and Robinson, popular singers; Señoritas Herrera, Camacho, etc., and have also secured some fine Records by Señors Romero Malpica, Pablo Carcia Boffil, Adolfo Jimenez, Rafael Bezares, Felix de la Sierra, José Aparicio, Francisco Cascales, Srta. Emilia Sanchez, Srta. Emilia Vergeri, etc., etc., all artists of repute and many of them well known in Spain, Argentine and Cuba, as well as in Mexico.

To sum it up—this has been our most successful recording trip to Mexico, and we are proud of the selections we have obtained, and feel sure that our patrons throughout the world will appreciate the band and instrumental selections fully as much as our Mexican friends.

These Records were produced under the personal supervision and criticism of Sr. Arturo Rocha, assistant director of the Conservatorio Nacional de Musica y Declamacion, Mexico.

Advertising Record

We are carrying a stock of advertising Records of whose existence and purpose it is possible that many of our Dealers are not aware.

In fact we had temporarily lost track of them ouselves until our attention was recalled to them by a recent letter from one of our Dealers, suggesting the desirability of such a Record.

The original purpose of this Record was to serve as an announcer for the front part of a store to attract the attention of passersby, and for that purpose it has no superior.

It calls attention to the versatility of the Phonograph as an entertainer, and the composition is as clever as the elocution is perfect.

The Record was made for us by Len Spencer. It has frequently been used as the first number at a Phonograph concert or vaudeville entertainment and makes a pleasing introductory.

If your Jobber hasn't this Record in stock ask him to write us and secure one at once. It is supplied free of charge.

Don't change your windows too often; there are extremes both ways. Give the public time to see your display, but don't let them get tired of looking at it.

Mr. Goodwin Now an Edison Man

C. E. Goodwin, for many years in charge of the talking machine department of Lyon & Healy, has joined the Edison forces. He has accepted the position of Manager of Salesmen, succeeding E. H. Philips, who will hereafter devote his entire time to the position of Manager of Credit Department. Since F. K. Dolbeer was made Manager of Sales, Mr. Philips has filled the two offices of Credit Manager and Manager of Salesmen.

Mr. Goodwin is one of the best known men in the talking machine trade. He is not only prominent because of his former connection with Lyon & Healy, but because of the active part he took in forming the National Talking Machine Jobbers' Association, a work in which he has ever since been greatly interested. Mr. Goodwin assumed charge on July 1st. All of the salesmen now on the road were brought to the factory last month and there became acquainted with their new chief.

The National Company is planning to make a large addition to his corps of salesmen this fall, and Mr. Goodwin will be kept busy breaking in new men, to say nothing of the work incident to getting acquainted and laying out work for the present force. While the salesmen of the National Company rank second to none in faithfulness and efficiency, Mr. Goodwin's practical connection with the talking machine industry cannot fail to increase the value of their work.

The Whitney Bros. Quartette

The Whitney Bros., whose first Record appears on the October Standard list as No. 10230, are in the literal sense of the phrase "a quartet that was born, not made," for they are really brothers. Furthermore, there is another *little* (19 years of age and 6 feet 1 inch tall) Whitney at home who has a voice of the "Whitney" calibre so that they could make it a quintet if the old folks could spare the other son.

It seems quite remarkable that a deep basso, a high tenor, a beautiful second tenor and reader, and a heavy baritone and splendid pianist and conductor should emerge from one humble home to go out into the world and compete successfully with the best quartets in the business, but such is really the case. Their repertoire is confined to selections of the highest order.

The members of the Whitney quartet are: Alvin M., first tenor: Edwin M., second tenor; William F., baritone, and Yale B., basso.

Earl Cartwright

Earl Cartwright, who recently joined the Edison staff of Recording artists (his first offering appearing on the October Special Amberol list as No. 251, "The Two Grenadiers") is a baritone soloist of national reputation. He is a Western artist whose fame is due in a great measure to his extraordinary versatility, he being able to interpret the big works as well as the minor things. He is as much at home in oratorio as in the rendition of the simplest ballads. A thorough musician, he invests all he does with a rhythmic swing and uses his voice with extraordinary intelligence.

Italian Amberols

Three more Italian Amberol Records are being listed with the regular October list. Dealers are urged not overlook these desirable Records which should find a ready sale among the Italian people. While the selections are, of course, made with that end in view, their excellence of rendition and the popularity of the operas from which they are taken will commend them favorably to the attention of music lovers of all nationalities.

Selling the Goods

Last month's sales are only a pacemaker. That's the way to look at it. Make each month the pacemaker for the next.

Any pessimist will tell you that of all dead months August is the original mummy. That's just the time to catch your competitors asleep. Don't disturb them—just go after their business. And get it.

These hammock-and-porch-weather evenings are distinctly Edison Phonograph evenings. Nobody wants to do anything but listen. Here's an idea—a new one. Feature "Moon" song Records. Give them a full window display and play Moon songs for everybody. Make it a Moon song week. You'll unload every Record that has a moon in it and make a "clean up" on your old stock—to say nothing of what you'll do for the sheet music department.

Whenever you sell a Phonograph, remember, the profits have only just begun on that sale—for every customer is bound to come back constantly for Records. Therefore, every sale is a permanent investment, with the dividends continuously coming your way.

A Phonograph in the home is worth a dozen in the store—from a selling standpoint. In the home every listener is in a receptive mood, and every Record played more deeply plants the suggestion of possession.

Make friends of the Moving Picture shows. They are coming more and more to use the Phonograph between times. Aside from the fact that when they buy a Phonograph they'll buy a *big* one and will eat up Records about as fast as you can pass 'em over the counter, it's a mighty good advertisement for you.

$$2 + 2 = 4$$

You've got just the same instruments and just the same Records as every other Edison Phonograph Dealer. Nobody can undersell you.

You get just the same coöperation from us, and the gash you cut in the Phonograph business in your territory depends entirely on the way you take advantage of that coöperation—plus your own ability.

Blankety-Blank-Blank

How are your sales on blanks? Do you do any blank record business at all? Don't you ever talk to your customers on the fascination of making their own Records—of preserving the songs and stories of every member of the family?

You can make this a mighty profitable branch of your business if you go after it hard—because when the habit once sinks in it's permanent and continuous.

It wouldn't be a bad idea to go over your entire mailing list with a special card on Blank Records, something like this:

BLANK RECORDS!

Do you know the fun—the real fascination of making your own Records right in your own home—of having the favorite songs and stories permanently preserved?

There's a serious side, too. Some day your family may be scattered to all parts of the country. Get their voices on record now while you're all at home together.

(Dealer's name.)

Perpetual Motion

Once upon a time a wise man thought he had discovered perpetual motion and demonstrated his theory by the following illustration:

"The duck eats the worm, the man eats the duck, the worm eats the man, the duck eats the worm, the man——etc., ad infinitum."

Apply it to the Phonograph business:

The Phonograph absorbs the Records, the Records absorb the listeners, the listeners absorb the Phonographs. you absorb the profits, and there doesn't seem to be any stopping place. And that's the way it ought to be with your sales.

One for the Church and Two for Yourself

Every time there's a church social or chicken pie supper in your city you ought to be on the job with an Edison Phonograph. You'll add greatly to the evening's entertainment and it's a great opportunity for enlarging your mailing list. The people are less on the defensive than when they come to your store, and you are able to see who is really interested and what their particular tastes are. Then you can invite them to hear more of their kind of music when they're down your way—and it's certain to bring results.

The Jobbers' Convention

Ideal weather, which made it possible to enjoy the many and varied attractions of that popular resort, contributed in great measure to the success of the second annual convention of the National Association of Talking Machine Jobbers, held at Atlantic City, July 6, 7 and 8. The presence of the wives and families of many of the members lent to the affair the aspect of a large family reunion and added much to the enjoyment of the occasion.

The meetings were held in the afternoon, the morning being devoted exclusively to pleasure. In point of attendance the convention was very satisfactory, more than half the entire membership being registered, many from distant points.

The presence of Thomas A. Edison, who was elected a life member of the Association, lent unusual interest to the affair. There were also present executive officers and representatives of the large manufacturing organizations of the business.

The following officers were elected for the ensuing year: President, Perry B. Whitsit, of the Perry B. Whitsit Co., Columbus, Ohio; Vice-President, J. Newcomb Blackman, of the Blackman Talking Machine Co., New York City; Secretary, J. C. Roush, of the Standard Talking Machine Co., Pittsburg, Pa.; Treasurer, Louis Buehn, of L. Buehn & Bro., Philadelphia, Pa. Executive Committee—E. F. Taft, of the Eastern Talking Machine Co., Boston, Mass.; J. F. Bowers, of Lyon & Healy, Chicago, Ill.; Laurence McGreal, Milwaukee, Wis.; Rudolph Wurlitzer, of the Rudolph Wurlitzer Co., Cincinnati, Ohio; H. H. Blish, of Harger & Blish, Des Moines, Iowa.

The retiring president, James F. Bowers, who has worked indefatigably for the success of the Association since its inception, refused a re-election, pleading the stress of his business affairs.

The reports of the retiring officers were assuring, showing, as they did, a marked improvement in the trade for the past year and a promise of still greater progress for the year to come, and a satisfactory increase in membership of the Association, which now numbers 120, an increase of 10 since the last convention.

Questions of importance were reported to have been submitted to the manufacturers, and satisfaction was expressed at the kindly manner in which the suggestions made had been received; in most cases compliance with requests having resulted and in the case of the exceptions, which are still pending, favorable action being anticipated.

On Thursday a successful open meeting was held where those in the trade, not Jobbers, were invited to bring up matters for consideration and discussion. A number of papers were read by members of the Association—all very interesting and with no exception each expressing unbounded confidence and optimism.

Following the reading of the papers, short addresses were made by officials of the various talking machine companies.

At the close of the convention, and preceding the banquet, an informal reception was held at the Hotel Shelburne by Thomas A. Edison, at which the Jobbers and their friends were presented to him by F. K. Dolbeer.

During the banquet that followed Mr. Edison sat at the right hand of the toastmaster, James F. Bowers, who in his introductory remarks drew attention to the fact that it was one of the rare occasions on which Mr. Edison makes a public appearance, and called for a toast to his health and long life, which was drunk standing.

Speeches were made or papers read by prominent officials of all the talking machine companies. Frank L. Dyer, President of the National Phonograph Co., spoke on "The Relations Between the Factory and the Jobber."

Mr. Dyer spoke of the good feeling that has always existed between this Company and its Jobbers, and showed the necessity for a spirit of coöperation and dependence on the part of both.

Addresses on interesting subjects by representatives of the other manufacturing companies followed, each speaker echoing in the course of his remarks the expressions of confidence and optimism that Mr. Dyer sounded.

William E. Gilmore, former President of the National Phonograph Co., was presented by the toastmaster, and in response to an enthusiastic reception regaled the banqueters with anecdotes of his experience when identified with the business.

On Friday a large party of the delegates and ladies were met at the Pennsylvania Railroad station in Newark and conveyed in automobiles to the Essex County Country Club in West Orange and there entertained at luncheon as guests of the National Phonograph Co. Following this they were conducted on a tour of inspection of the big plant by officials of the Company.

Don't put too many signs in your window; one, or possibly two, is plenty. Make them plain and short; the public hasn't time to read a dozen signs; put the goods in; they will take time to look at these.

The Other 13,000

What they are doing and what they want to know about.

We are in receipt of a letter from one of our salesmen enclosing a copy of the *Saturday Evening Post* showing how F. L. Mead, a Dealer of Merrill, Wis., included a full page insert in 150 copies of that publication which he delivers each week to his customers. We hasten to congratulate Mr. Mead for the cleverness of his idea, which we are confident will be productive of good results for himself and prolific of imitation on the part of other Edison Dealers. While the fact of Mr. Mead's being a newsdealer facilitated the carrying out of the idea, there is no reason why other Dealers by whom the Phonograph is carried as a side line should not be able to successfully apply the suggestion in some way to their own business with profit. It strikes us as being a forceful method of exploiting one's goods and if persisted in will create in the mind of the prospective purchaser an *impression* which is the beginning of a sale. Persistency and patience will accomplish the desired results every time.

The O. K. Houck Piano Co., of Memphis, accompanied their July mailing list of new Edison Records with a characteristically catchy and readable letter extolling the superior qualities of our Records, whose "exclusive features," they say, "put them on a pinnacle to which no other manufacturers of Records have ever aspired."

The Kipp-Link Phonograph Co., of Indianapolis, Ind., have dropped their other lines of talking machines and have discontinued their retail business, in order to devote their entire time and efforts to Edison goods.

We take the liberty of printing the following excerpt from a letter of George L. Kern, proprietor Kern Cyclery, Kern, Cal., who is an enthusiastic Edison Dealer:

"Every one of my customers is satisfied with his machine, and I see that they are always in talking order. When I make a sale of a machine I impress upon the customer what the machine is for, that it is part of my business to see that they work perfectly, and that I am at his service any time the machine gets out of order.

"I make a study of the machine from every point to overcome any defect in running that might show up and have never been stuck yet on any repair job."

Mr. Kern has evidently profited by the advice recently given in these columns to Dealers to follow up the machines they sell and keep them in good working order. The logic of this advice is to be found in the fact that satisfied owners of machines make good and consistent Record customers, and vice versa.

Don't you think the argument sound, Mr. Dealer?

A. W. Allen, Lawton, Okla.—Your salesman, E. A. Neff, called on me recently and I gave him an order for Fireside Machines and stock Records. The last time he was here I gave him an order which made me a "complete list" Dealer. I am more than pleased with the results. Carrying the complete line of Edison Records is certainly the only way to properly represent the company out here or in any locality.

C. C. Crabb, Columbus, Ind.—To-day is my sixty-first birthday, and makes my twenty-first birthday since I began using or handling the Phonograph in one way or the other as an exhibitor, etc. Who can beat it?

[Congratulations are extended to Mr. Crabb on his birthdays, together with the wish that we may be permitted to do so for many years to come. We will see whether the PHONOGRAPH MONTHLY can dig up another exhibitor who can beat this record. We don't believe there is one.]

The following extract from a letter received from Geo. F. Harrell, an Edison Dealer of Rocky Mount, N. C., under date of June 21, 1909, impresses us as an example of enterprise that is worthy of emulation by others of the trade:

"I am sending you by to-day's mail photo of my store showing you how my stock is arranged. I carry a complete catalogue of Records and from six to ten machines; advertise in the daily papers. Have a mailing list of about 60. Have used most of the posters in prominent places.

"I will move on July 1st to a larger building and will send you photo of same as soon as I get it fixed up."

That letter explains the prosperous condition of Mr. Harrell's business that the accompanying photo indicates and we hasten to congratulate him and wish him continued prosperity in his new quarters.

Undoubtedly his success with Edison goods is due in great measure to the fact that he has followed the advice given through these columns from time to time in regard to carrying a complete stock of Records and machines and advertising his goods in the various ways we suggest.

The interior arrangement of his store is admirable indeed.

His several types of machines are so placed as to in turn catch the eye of a customer on entrance.

On the left wall of the store he has arranged his Record stock, using for that purpose, as the picture discloses, the tray system, whose superior advantages have frequently been recounted by us.

Suspended from the ceiling above the Record stock is a neat display of horns with dwarf palms artistically arranged between, creating a pleasing effect.

Mr. Harrell's success can be duplicated by any other Edison Dealer who is not content to wait for business to come to him but who displays the same energy and enterprise by *going after the business.*

The corporate name of the D. S. Johnston Co., of Seattle, Wash., was changed on July 1st to The Eilers Music House. The new firm will be a corporation with a capital of $3,000,000, of which D. S. Johnston will be the head, and will form a chain of forty stores, reaching from California to Alaska, and handling musical instruments and supplies.

Mrs. N. A. H. Bromley, an Edison Dealer at 5113 Market street, Philadelphia, writes us most interestingly of the methods she successfully employs to advertise her stock. Banner, window and sign displays to catch the eye of the shopper and passerby are supplemented by an evening concert. We regret that we have not space to print her letter in its entirety, for her enthusiasm is as infectious as her optimism is unbounded. To her suggestion that she be supplied with some advertising Records to use at her evening recitals for the purpose of calling attention to the fact that she handles Edison goods and inviting people in to see and hear them, we replied in part as follows:

"About two years ago we distributed to Jobbers and Dealers an advertising Record prepared for use at Phonograph Concerts, etc. We still have a small quantity of them on hand. We would suggest that you apply to your Jobber for one, and if he doesn't have them in stock, ask him to order a small quantity from the factory with his first shipment of other goods.

We have had in mind, for some time, issuing further Records along these same lines. Your letter again points out the necessity for doing so promptly and the matter will be taken up as soon as convenient.

At the present time our Recording Department people are very busy and we probably could not break in on their work by asking for more of these special Records."

We invite the attention of other Dealers to this proposition and shall be pleased to receive their early comments and suggestions.

The following is an example of how the news columns of a paper may be utilized at times to furnish material for original and efficacious ads. The point is of course to "strike while the iron is hot" by adopting the suggestion while the news item is still fresh in the public mind:

HOW TO EARN $3,000 A WEEK

The Buffalo Express of June 20th devoted a whole page to Vesta Tilley, the highest salaried artist in vaudeville, who is just completing a tour of this country, and who sails for her home in London, July 4th. Miss Tilley is the one woman in vaudeville who receives $3,000 a week. She has made 10 records for the Edison Phonograph, all of which may be had at

A. L. Irons Music Store,
Westfield, N. Y.

Stolen Phonograph

William Kuelman, an Edison Dealer of Antioch, Ill., sold a Triumph Machine, No. 60661, to one W. C. Wells, on the installment plan. After making one payment Wells left town, taking the machine with him. As it is possible that some attempt may be made to dispose of the machine Dealers are requested to be on the lookout and notify Mr. Kuelman in event of such an occurrence.

WANTED

Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to

EDISON BUSINESS PHONOGRAPH CO.
ORANGE, N. J.

Ready Made Ads

Sales to date of the new Fireside Phonograph prove that the public demand for this popular priced machine was not overestimated. The Fireside is the machine that you should push and advertise *now* if you would share in the profits of the first rush.

The below ready-made ads. will help you in your advertising.

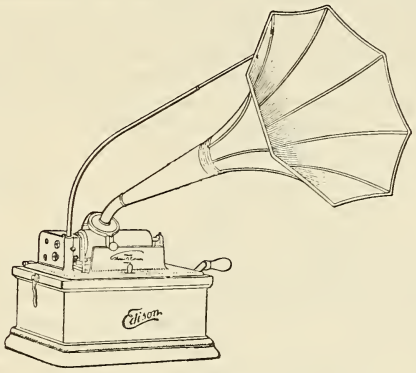
Send for the electro at once. Insert your ads. in your local newspaper as soon as possible after the electros reach you—not once, but repeatedly —and watch your sales grow. Spasmodic advertising seldom if ever brings results; it is the persistent advertiser that brings home the money. Remember that we supply the illustrations only. We do not furnish copy. If the ads. accompanying the below cuts (and we consider them excellent for general purposes) do not appeal to you employ your ingenuity to produce something in that line that will satisfy your ideas.

Try your hand at this and see how easy it comes to you.

The name of the machine itself should excite your imagination in that respect. The word "Fireside" is suggestive of an abundance of good, readable advertising copy that may be built around it.

Your local happenings, current general events, the season of the year—these and a thousand other things will furnish ideas for attractive, interesting ads. if you will sit down and devote a few minutes to the subject.

We will send electros shown in the ads. either in single column (No. 719) or double column (No. 720) or both, if you will agree to use it and send us a copy of the paper containing your ad. Write to us today.



THE FIRESIDE

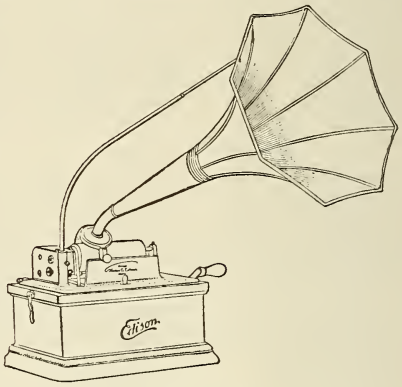
We want everyone who has not yet experienced the delight of owning and listening to an Edison Phonograph to come to us today and

hear the New Fireside Model

There is only one way to know how good the Edison Phonograph is and that is to hear it. Nothing can describe it.

(*Dealer's Name and Address*)

Illustration in above is Electro No. 719



THE FIRESIDE

The musical talent of all nations is at your disposal if you

Own an Edison Phonograph

May we show you the New Fireside Model retailing at $22.00 and explain how easy it is to own one? Let's talk it over.

(*Dealer's Name and Address*)

Illustraiion in above is Electro No. 719

Advance List

Of Edison Standard and Edison Amberol Records for October, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 25th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on September 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on September 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in in Mail Boxes or Post Offices after 5 P. M. on September 24th, for delivery on the following day. Jobbers are required to place orders for October Records on or before August 10th. Dealers should place October orders with Jobbers before August 10th to insure prompt shipment when Jobber's stock is received.

Edison Standard Records for October

10217 Oriental Dance — **Victor Herbert and His Orchestra**

One of the attractive numbers in "Wonderland," a musical extravaganza written by Mr. Herbert. The makeup of Mr. Herbert's orchestra includes a greater number of violins and other string instruments than is usually the case with orchestras used for Record-making and this selection, in particular, is unusually striking in the stringed instrument effects. Publishers, M. Witmark & Sons, New York.

10218 My Wife's Gone to the Country — **Edward M. Favor**

The singer's wife has gone to the country, leaving him to his own devices, and his joy knows no bounds. The real comedy of the song is in the words, "Hurrah!" "Hurrah!" sung after some of the lines in the refrain. The song is a popular one in vaudeville theatres. Orchestra accompaniment. Music, Ted Snyder; words, Geo. Whiting and Irving Berlin; publishers, Ted Snyder Co., New York.

10219 Lonesome — **Byron G. Harlan**

As may be expected from its title, this is a sentimental song in which the singer complains that he is lonesome without his loved one. It was written by Geo. W. Meyer who also wrote "Under the Irish Moon" (our Record No. 10181) and "Whistle and I'll Wait for You" (our Record No. 10205). Orchestra accompaniment. Publisher, F. A. Mills, New York.

10220 A Passing Fancy — **Edison Concert Band**

C. H. Rollinson, the composer of this selection, is the writer of many band and orchestra compositions and his name is a familiar feature of every band or instrumental programme. This selection is attractive and it is well rendered by our Concert Band. Publishers, Oliver Ditson Co., Boston, Mass.

10221 Pay More Attention to Me — **Ada Jones**

Eliza Jackson is admonishing her second husband to pay more attention to her and avoid the fate of Number One, who became careless in this respect at a Salome ball. The day following his carelessness an accident with a razor happened at his home, and then a carriage with some plumes on top took him away. Miss Jones' coon dialect makes Liza's meaning quite clear. Orchestra accompaniment. Music and words, Benj. Hapgood Burt; publishers, Jerome H. Remick & Co., New York.

10222 Sweet Hour of Prayer — **Edison Mixed Quartette**

A delightfully rendered Record of this well-known sacred selection. Every collection of sacred Records will include it. Unaccompanied. Music, Wm. B. Bradbury; words, Rev. W. W. Walford.

10223 I'm Crazy When the Band Begins to Play — **Pete Murray**

A march song by the same writers as "Meet Me in Rosetime, Rosie" (our Record No. 10079). It is sung in "Miss Innocence," Anna Held's musical production. The chorus has a sweet melody that is out of the ordinary. Orchestra accompaniment. Music, Jean Schwartz; words, Wm. Jerome; publisher, Shapiro, New York.

10224 Uncle Remus — **American Symphony Orchestra**

A characteristic march with special effects such as ought to go with a title like this. The accompanying effects are Southern. Composer, Marvin Bean; publishers, The John Church Co., New York.

10225 I'm Going to Tell On You — **Frederic Rose**

Another of those "kid" songs depicting happenings of childhood. Johnny Jones has played hookey, and one of his girl friends has threatened to tell teacher and his mother. The song is given with a two-voice effect, for Johnny repeats the chorus in a taunting manner. Mr. Rose's return this month will be welcomed by his large following among Phonograph owners. Orchestra accompaniment. Music, W. Raymond Walker; words, Jos. H. McKeon; publishers, Atlas Music House, New York.

10226 Under the Honeymoon — **Miss Stevenson and Mr. Stanley**

A serio-comic duet in which the singers declare they do not want to spoon in a wooden hut, in a palace or in any other place but under the sweet honeymoon. The duet work of Miss Stevenson and Mr. Stanley is most effective in this Record. Orchestra accompaniment. Music, Ben M. Jerome; words, Edward Madden; publishers, The Trebuhs Pub. Co., New York.

10227 Parody on "The Old Oaken Bucket" — **Nat M. Wills**

To attempt to say much about this parody would be to spoil its fun. You must hear Mr. Wills sing it for our Record and get it at first hand. It is well worth the hearing, and it's a Record that you'll play every time you want to amuse your friends. Orchestra accompaniment. The parody is original with Mr. Wills, as is the case with most of his vaudeville work.

10228 Lola Waltz — **United States Marine Band**

A concert waltz played with the characteristic snap and vim of this famous band organization. No more successful series of band Records have ever been put out by us than those made by the United States Marine Band. Composer, Carl Friedemann.

10229 One Good Turn Deserves Another — **Josie Sadler**

A comic waltz song in German dialect. The title is the exclamation of Wilhelmina as she dances with Heinie Schmidt. Orchestra accompaniment. Music, Alfred Solman; words, Alfred Bryan; publishers, Jos. W. Stern & Co., New York.

10230 Santa Lucia — **Whitney Brothers Quartette**

This Record introduces a new combination of artists to the Edison public. The Whitney Brothers Quartette, as its name indicates, is composed of four brothers, all of whom possess remarkably fine voices. Their quartette work is truly artistic. "Santa Lucia" is an old Italian folk song and many who hear it will recognize it by its melody, even if they do not by its title. It is sung unaccompanied.

10231 I Wish't I Was In Heaven Sittin' Down — **Edward Meeker**

One of those coon songs that are marked for wide popularity, in spite of an inexpressive title and words without much meaning. It is a song of the darkey who is always either hunting work or getting fired, and whose present ambition is to be in Heaven, with St. Peter handing him a crown. Orchestra accompaniment. Music and words, Fleta Jan Brown; publishers, M. Witmark & Son, New York.

10232 Two Old Songs — **Albert Benzler**

An attractive bells solo with orchestra accompaniment of the old time favorite songs, "Suwanee River" and "Blue Bells of Scotland." Orchestra accompaniment.

10233 When the Meadow Larks Are Calling, Annie Laurie — **Arthur C. Clough**

The first Record made by Mr. Clough for the Edison Phonograph. Mr. Clough is a tenor, and his voice is unusually sweet. It is splendidly adapted to sentimental songs of this kind. Orchestra accompaniment. Music, Theodore F. Morse; words, Richard H. Buck; publishers, F. B. Haviland Publishing Co., New York.

10234 Down At The Huskin' Bee — **Collins and Harlan**

A "Rube" song, set to the music of the popular "S. R. Henry's Barn Dance," which was especially recorded for dancing on our Amberol Record No. 120. The words were written after the selection had been put out as an instrumental composition, which is in itself an unusual feature. The words are happy and it will be no uncommon thing to hear them sung while the composition is being played for dancing. The combination of attractive airs and happy verses will make this Record one of the best sellers on the October list. Orchestra accompaniment. Music, S. R. Henry; words, Monroe H. Rosenfeld; publishers, Jos. W. Stern & Co., New York.

10235 Modern Love — **Grace Cameron**

A comic song, the sub-title of which is "Don't You Think That You'd Find Me a Useful Sort of Thing to Have Around the House?" The verses show a new way for a young man to propose to his girl. He uses such expressions as "I'm dying to pay your gas bills," "I'm longing to pay your rent," "I'm yearning to square that bill for the hair that you use as an ornament." It isn't the kind of a proposal that the average girl would care for, but it makes a funny song. Orchestra accompaniment. Music, Leo Friedman; words, F. Clifford Harris; publishers, McKinley Music Co., Chicago.

10236 Grand Republic March — **New York Military Band**

A march number of a military character and with an air full of snap and go. Its interpretation by the New York Military Band could hardly be better. Publisher, Carl Fischer, N. Y.

Edison Amberol Records for October

215 Selection from "The Red Mill" **Victor Herbert and His Orchestra**

Another splendid Record made under the personal direction of Mr. Herbert. The music of "The Red Mill" was written by Mr. Herbert, and the Record, therefore, is made as he wants to see his compositions reproduced. The selection includes: "Every Day is Ladies' Day For Me"; "The Isle of Our Dreams"; "When You're Pretty and the World is Fair"; "Moonbeams"; "Because You're You"; "The Streets of New York"; "Mignonette"; "Finale." Publishers, M. Witmark & Sons, New York.

216 I Wish I Had My Old Girl Back Again **Manuel Romain**

A sentimental ballad echoing the regret of the singer because he had not mated with the girl whom at the time he thought was quiet and slow. He has come to realize that she would have made the right kind of a life partner, and he now wishes that he had her back again. An attractive air accompanies the words and the two make one of those songs in which Mr. Romain has been signally successful. Orchestra accompaniment. Music, Paul Wallace; words, Ballard MacDonald; publishers, Jos. W. Stern & Co., New York.

217 Garden Melody **Albert Spalding**

This beautiful melody shows the individuality of Robert Schumann, the famous composer. It is replete with that profound emotion and artistic refinement so notable with this eminent writer. The delicate passages of the composition are reproduced with a fidelity that cannot be obtained on any other form of Record. The absence of surface noises on Edison Records furnishes unequalled opportunities for fine violin work. The Record is made with piano accompaniment.

218 I've Got Rings On My Fingers **Billy Murray and Chorus**

A comic song hit in Lew Field's production, "The Midnight Sons." If this song does not become known from coast to coast, it will not be because it does not possess the essential features of catchy melody and words that attract attention. The hero of the song is Jim O'Shea, who was cast away upon an Indian Isle. The natives made him a chief and called him "Ji-ji-boo Jhai," and the line in the chorus in which his name is used ought to alone make the song a success. Orchestra accompaniment. Music, Maurice Scott; words, Weston & Barnes; publishers, C. B. Harms and Francis, Day & Hunter, New York.

219 Turkey in the Straw Sketch **Golden and Hughes**

Another of the sketches with which Golden and Hughes are making such a hit in vaudeville. An exchange of funny remarks with the accompaniments of coon shouts in dialect, leads up to the singing of "Turkey in the Straw," a song with which Mr. Golden has been identified since he made his first Record for the Edison Phonograph. The rendition is even better here than given on the shorter Record. This selection will add to Mr. Golden's fame.

220 Selection from "Maritana" **Edison Concert Band**

"Maritana" was the most popular opera written by William Vincent Wallace, who was born in Waterford, Ireland, June, 1814. "Maritana" was produced for the first time in London, November 15, 1845. It has since been regarded as one of the standard operas and is always included in the repertoire of English singing operas. This selection contains "Introduction to the Opera"; "That Voice, 'Tis Hers"; "Duet and Ensemble"; "Finale of Second Act" and "With Rapture Glowing"; Finale of Third Act. Publisher, Carl Fischer, New York.

221 My Pony Boy **Ada Jones and Chorus**

A cowboy song with all the effects characteristic of Records of this kind. The song gives Miss Jones another opportunity to display her wonderful versatility. She is quite as much at home in singing about her cowboy as she has been in songs of various dialects. The assistance given her by a chorus of male voices adds to the attractiveness of the Record. Orchestra accompaniment. Music, Charley O'Donnell; words, Bobby Heath; publishers, Jerome H. Remick & Co.

222 Dinah Dear **Collins and Harlan**

These old-time Record-making artists were never more successful than in their presentation of coon duets, of which "Dinah Dear" is a simon pure specimen. The scene is laid in the South, and the words refer to the life so characteristic of the Southern darkey. The Record shows that Collins and Harlan have lost none of their ability to reproduce songs of this kind. Orchestra accompaniment. Music and words, John Larkins and Chris Smith; publishers, Thompson Music Co., New York.

223 Seneca Waltz **P. J. Frosini**

An accordion solo unaccompanied and one of Mr. Frosini's own compositions. It is played in concert style. It is no exaggeration to say that this artist has no rival on the vaudeville stage. In playing at the leading vaudeville houses, he is always billed as "Frosini, Wizard of the Accordion."

224 I'll Go Where You Want Me to Go, Dear Lord **James F. Harrison**

Of all the artists in the Edison catalogue, none could give a more impressive rendition of this sacred selection than Mr. Harrison. His fine baritone voice and his training as a church choir singer fit him for solo work of this kind. The selection is perhaps not as well known as some of the old-time favorites, but it will be none the less favorably received

wherever it is heard. Orchestra accompaniment. Music, Carrie E. Rounsefell; words, Mary Brown.

225 Love's Old Sweet Song — **Whitney Brothers Quartett**

The first Amberol Record made by this quartette. J. L. Molloy's sentimental ballad was never given a more delightful reproduction on a talking machine Record than is here presented. This Record, together with the one shown in the list of two-minute selections, will put the Whitney Brothers in a high niche among Edison artists. They sing unaccompanied. The words of this song were written by G. Clifton Bingham.

226 Old Comrades March — **United States Marine Band**

It is no exaggeration to class this Record as one of the best band Records ever produced by the National Phonograph Company or any other manufacturer of talking machines. It shows to an unusual degree the true band quality. Many instruments are heard and the definition of each is notably good. We especially invite attention to this Record. "Old Comrades March" is a well-known German military composition, its German title being "Alte Kameradin." Composer, C. Teike; publisher, Carl Fischer, New York.

227 If I Only Had a Home Sweet Home — **Will Oakland**

The counter-tenor Records being made by Mr. Oakland are eagerly awaited each month by thousands of Phonograph owners, who find his selections a source of great pleasure. Mr. Oakland has achieved remarkable fame, considering the short time he has been making Records. This song is descriptive of the poor lad who found life a hardship, because he never had a home, sweet home. Orchestra accompaniment. Music, A. L. McDermott; words. J. Johns; publisher, Will Rossiter, Chicago.

228 Cupid's Telephone — **Ada Jones and Billy Murray**

One of those conversational duets that reminds one favorably of the sextette in "Florodora." It is sung in the musical comedy, "Havana" and is one of the best things in the show. As may be inferred from the title, it is a song of the telephone, an instrument that gets considerable attention in "Havana." Orchestra accompaniment. Music, Leslie Stuart; words, George Arthurs; publishers, Chappell & Co., New York.

229 Selection from "It Happened in Nordland" — **Victor Herbert and His Orchestra**

"It Happened in Nordland" enjoyed a long run in New York and other large cities some two or three years ago. At the time, the numbers in the score were sung and whistled everywhere. Our Record introduces "Bandana Land." "The Matinee Maids," "Indian Dance," "Absinthe Frappe." "The Knot of Blue" and march finale, "The Commandress-in-Chief." Composer, Victor Herbert; publishers, M. Witmark & Sons, New York.

230 I Wonder if This Funny Little Boy Loves Me — **Grace Cameron**

Here is a "kid" song that will make a hit. It is a song of childish love making in which a little girl sings about the funny little boy next door, who kisses her through the pickets in the fence. Miss Cameron's imitation of a child singing the chorus is one of the best things she has done since she joined the Edison forces. Orchestra accompaniment. Music, Seymour Furth; words, Geo. W. Day; publishers, Seymour Furth Music Pub. Co., New York.

31 Scatter Seeds of Kindness — **Edison Mixed Quartette**

An organ accompaniment adds to the charm of this well-known sacred selection. No other comment is needed about a hymn so well known as this. Music, S. J. Vail; words, Mrs. Albert Smith.

232 Dream of the Tyrolienne — **Edison Venetian Trio**

This delightful composition is included in the Edison catalogue of two-minute Records. (It is Record No. 8349) and is given as a violin and flute duet. It is even more attractive in the four-minute song, for the violin, flute and harp form an ideal combination for music of this character. Composer, Aug. Labitsky; publisher, Carl Fischer, New York.

233 B. P. O. E.—Elks Song — **Nat M. Wills**

Although Mr. Wills sings in a semi-humorous manner about the "best people on earth," there is much in the words of his song that reflect the more serious sentiment and motives back of this great organization. Elks generally will appreciate both the humor and sentiment of the selection. Orchestra accompaniment. Like all of Mr. Wills' selections this is original.

234 Opeeche — **New York Military Band**

An Indian Intermezzo having a musical individuality all its own. It does not copy earlier compositions, as many selections are disposed to do, especially if put out by the same writers. Composer, Jack Glogan; publishers, Helf & Hager Co., New York.

Three Amberol Records in Italian

5001 Del tempio al limitar,—"Pescatori di Perle" (*Bizet*) — **Francesco Daddi and Vincenzo Reschiglian**

5004 Ah! lo vedi,—"Cavalleria Rusticana" (*Mascagni*) — **Maria Avezza and Francesco Daddi**

5005 Verranno a te sull' aure,—"Lucia" (*Donizetti*) — **Maria Avezza and Francesco Daddi**

Advance List

Of 50 Special Edison Amberol Records for October

THE 50 Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 25th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on September 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on September 25th. Supplements and Bulletins will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 25th. Jobbers and Dealers may, however, deposit Supplements in Mail Boxes or Post Offices after 5 P. M. on September 24th, for delivery on the following day. Jobbers are urged to place orders for these Special Records on or before August 10th. Dealers should place orders with Jobbers before August 10th to insure prompt shipment when Jobber's stock is received.

This Special List is being issued to partially meet the demand for a larger catalogue of Edison Amberol Records and also to provide an adequate number of Records suitable for Dancing. The longer playing length makes the Amberol Record ideal for Dancing purposes.

235 The Sunny South — **Edison Concert Band**

A selection of the following Southern plantation songs: "Way Down Upon the Suwanee River," "Listen to the Mocking Bird," "My Old Kentucky Home," "Old Black Joe" and "Dixie." The arrangement is by J. Bodewalt Lampe; publishers, J. H. Remick & Co., New York.

236 Burlesque Opera — **Nat M. Wills**

The title of this Record and the fact that Mr. Wills makes it are sufficient to give any one a good idea of its character, especially if that one has seen Mr. Wills on the vaudeville stage. Mr. Wills' burlesque of an operatic performance is one of the funniest things in the list.

237 The Bird on Nellie's Hat — **Ada Jones**

Of all the comic songs in the catalogue of Standard Records few had greater popularity than "The Bird on Nellie's Hat." Additional verses are here given, and the fact that Miss Jones sings the song gives the Record even greater value. Orchestra accompaniment. Music, Alfred Solman; words, Arthur J. Lamb; publishers, Jos. W. Stern & Co., New York.

238 Selection from "Woodland" — **American Symphony Orchestra**

Another popular seller in the two-minute list. The two-minute Record included three selections from "Woodland." This one includes six, as follows: "Prince Eagle's Entrance"; "Bye Bye, Baby"; "The Tale of a Turtle Dove"; "If You Love Me, Lindy"; "Dainty Little Ingenue." The musical fantasy, "Woodland," is one of the most successful productions by Pixley & Luders. Publishers, M. Witmark & Son, New York.

239 Won't You Come Over to My House? — **Will Oakland**

A sentimental song of the kind adapted to Mr. Oakland's counter-tenor voice. This, too, is made over because of its great popularity in the two-minute list. Mr. Oakland's rendition will be found even more attractive than that given it by Mr. Gillette on the shorter Record. Orchestra accompaniment. Music, Egbert Van Alstyne; words, Harry Williams; publishers, Jerome H. Remick & Co., New York.

240 How Sandy Proposed — **Ada Jones & Len Spencer**

This original sketch by Mr. Spencer is rather a story of how Sandy did not propose. He had courted Jean for a long time and he was rather slow in asking the fateful question. The Record tells how Jean brought him around to the proposing point, and then he wondered how it happened.

241 Ballet Music from Faust—1 and 2 — **Edison Concert Band**

It includes the "Waltz Corps de Ballet" and "Ensemble of Helen and Trojan Maidens," both from Gounod's great opera. These selections from "Faust" are well known to music lovers. Publishers, Chappell & Co., New York.

242 Father Has a Tender Heart — **Edward M. Favor**

Still another of the "father" songs, in which he is again made the butt of a series of comic verses. One of his achievements in the tenderness line was to "beat" it to the rear when a battle took place and thereby save a number of men he might have killed. Orchestra accompaniment. Music and words, Harry D. Kerr; publishers, M. Witmark & Sons, New York.

243 The Old Rustic Bridge by the Mill — **Ernest Pike & Peter Dawson**

One of the old-time sentimental songs that tells the tale of love and unfulfilled vows. The singers are among the leaders on the staff of our London Recording Department, and the harmony of their voices on this Record will delight all who hear it. We have listed few duet Records so good as this one. Orchestra accompaniment. Composer, T. Skelly.

244 Uncle Josh in a Photograph Gallery — **Cal Stewart**

Another four minutes of fun at the expense of Uncle Josh, whose adventures in a photograph gallery are quite as laughable as any of those previously given on Phonograph Records. As usual, the sketch is original with Mr. Stewart.

245 Nautical Airs — **Alexander Prince**

A fine concertina Record by one of the best artists in Great Britain. The selection includes, "Sailing"—that most melodious of seafaring songs; "Asleep in the Deep"; "They All Love Jack," with its delightful refrain; Stephen Adam's huge success, "The Midshipmite"; "Death of Nelson"; a most lively hornpipe, and "Rule Brittania."

246 For All Eternity — **Alan Turner**

This famous baritone song, the text of which speaks of love everlasting, is set to a melody that reflects the beauty of its lines. Translated into the different languages, it is sung by all the leading vocalists here and abroad. This song is also one of the best Records in the two-minute list. Orchestra accompaniment. Music, Angelo Mascheroni; words, S. A. Herbert; publishers, Edward Schuberth & Co., New York.

247 Woodland Whispers — **American Symphony Orchestra**

A characteristic number, showing brilliant figures for flute and clarinet, with an original setting for strings that portray the composer's conception of the sounds of the forest. Written by Alphons Czibulka, the well-known European composer of operettas and concert pieces. Publisher, Carl Fischer, New York.

248 Waiting — **Edith Chapman**

A sentimental ballad and one of the most popular compositions of Harrison Millard, a noted writer of high-class songs. It is perfectly fitted to Miss Chapman's delightful soprano voice. Orchestra accompaniment. Words, E. H. Flagg; publishers, T. B. Harms Company, New York.

249 Come Back to Erin — **Ernest Pike & Peter Dawson**

This song of world-wide popularity will serve to still further enhance the vogue that these British artists cannot fail to secure in this country because of their excellent duet work. The singers alternate in solo work and sing together in the choruses. Composer, Claribel.

250 Banjo Medley — **Vess L. Ossman**

A banjo solo introducing: "Wildflower," "The Whitewash Man," and "Yankiana Rag." The first two selections are vaudeville hits and the last-named is being featured in Anna Held's show, "Miss Innocence."

251 Two Grenadiers — **Earl Cartwright**

While too much cannot be said about the quality of this standard song, the most interesting feature about it is the artist who made it. Mr. Cartwright is one of the best-known baritones in the country outside of grand opera. He has a beautiful baritone voice. Whether singing from oratorio or simple ballads, he is a delight to all who hear him. This Record will please all who admire musical things of the better class.

252 Faust Waltz — **American Symphony Orchestra**

This waltz from Gounod's famous opera is the finale of the second act. Its melody is known to everyone having any acquaintance with music. Publisher, Carl Fischer, New York.

253 Crown Diamonds Overture — **National (London) Military Band**

This overture contains snatches of the principal airs in "Crown Diamonds," in which the unrivalled Patti once sang. The Record shows Auber's genius for composing lively music. The overture opens with a delightful melody and is followed by a gay air. A theme is then given out by the brass to an accompaniment of chromatic scales.

254 I'm Getting Ready for My Mother-in-Law — **Edward Meeker**

A song of the man who is preparing to receive his mother-in-law, who has promised to come for a six-weeks' stay. The things that he has framed up for her will either put her out of business entirely or establish her reputation for ability to overcome any situation and survive any hardship. Orchestra accompaniment. Music and words, Jack Norworth; publishers, York Music Publishing Co., New York.

255 Teddy Bear's Picnic — **American Symphony Orchestra**

A still further makeover of one of the most attractive orchestra selections in the two-minute list. The Amberol Record provides an opportunity for a number of characteristic effects that were not possible on the two-minute Record. When we say it is twice as good as the shorter Record, Phonograph owners will appreciate that it is an unusually good selection. Composer, John W. Bratton; publishers, M. Witmark & Sons, New York.

256 Where the Sunset Turns the Ocean's Blue to Gold — **Byron G. Harlan**

No one who has heard Mr. Harlan sing this well-known sentimental ballad on the Standard Record will fail to want it in its longer form on the Amberol Record. The latter Record will give it a new popularity and one that will probably keep it in the Amberol catalogue as long as it has been in that of the shorter Records. Orchestra accompaniment. Music, H. W. Petrie; words, Eva Fern Buckner; publishers, Jos. W. Stern & Co., New York.

257 A Broken Heart — **National (London) String Quartette**

A delightful composition exquisitely played by a string quartette, which is a novelty in the Edison catalogues. "A Broken Heart" was writen by Ernest Gillet, a composer of a number of selections of the better grade.

258 Ever of Thee — **Ernest Pike & Peter Dawson**

Here is an old-time sentimental ballad so well known that our Record of it will be hailed with delight by lovers of old-time songs everywhere. The admirable blending of voices and artistic singing of Mr. Dawson and Mr. Pike, give the song a rendition that is truly delightful. Orchestra accompaniment. Music, Foley Hall; publishers, Willis & Hall, London.

259 Forgotten Melodies — **Alexander Prince**

A special arrangement for concertina, including the following songs: "Maggie Murphy's Home," "Molly and I and the Baby," "Katie Connor," "Daisy," "Two Little Girls in Blue," "See-Saw," "Annie Rooney," and "For Old Time's Sake."

278 Just Some One — **Manuel Romain**

This sentimental ballad is too good to confine it to the two-minute list, in which it is given as No. 9847, and where it is also sung by Mr. Romain. This Amberol Record adds another verse and chorus and gives Mr. Romain a better opportunity to do the song justice. The violin obligato played with the choruses is a pretty feature. Orchestra accompaniment. Music and words, Will R. Anderson. Publishers, M. Witmark & Sons, New York.

279 The Blind Boy in the Gallery — **Digby Bell**

A talking Record in which Mr. Bell portrays the city newsboy who has taken a little blind friend to the gallery of a theatre to "see the show." Of course, the blind boy cannot see, but the newsboy tells him about the show as it progresses, with all the characteristic language of the street. The Record is both humorous and pathetic. The words are original with Mr. Bell.

280 Sally In Our Alley — **Whitney Brothers Quartette**

This old English song is given an effective rendition by this remarkable quartette of brothers. The work of the quartette is a little different in character from any similar organization we have had. It shows the great pains that the Whitneys have taken to perfect themselves in quartette singing. Unaccompanied. Music, Henry Carey.

281 My Love, My Paradise — **Thomas Chalmers**

A sentimental song with words and music quite out of the ordinary. The music is by Ernest R. Ball and the words by Dave Reed. These writers became famous for their production of "Love Me and the World is Mine" (our Record No. 9371). This new song is different from their earlier success, and although it may not achieve the same widespread popularity, it is delightful both in words and music. Orchestra accompaniment. Publishers, M. Witmark & Sons, New York.

282 He's A Cousin of Mine — **Ada Jones**

One of the best selling Records in the two-minute catalogue in spite of the fact that it has been before the public in Record form since December, 1906. It is our Record No. 9412. This Record contains more verses and Miss Jones' voice is better suited to the song than that of Mr. Roberts, who made the two-minute Record. Orchestra accompaniment. Music, Chris Smith and Silvio Hein; words, Cecil Mack. Publishers, Gotham-Attucks Music Co., New York.

283 My Faith Looks Up To Thee — **Miss Chapman and Mr. Harrison**

A new musical setting in the form of a duet by soprano and baritone by P. A. Schnecker on the text of the familiar hymn by Dr. Lowell Mason. It is a sacred selection of the higher grade. It is impressively rendered by Miss Chapman and Mr. Harrison, both of whom had wide experience in church singing. Publisher, G. Schirmer, New York.

284 When the Bell in the Lighthouse Rings — **Gus Reed**

The lover is leaving his bonny Kate, but declares that he will return and wed her when the bell in the lighthouse rings. Mr. Reed has a noble basso voice, and he displays it to good advantage in this selection. Orchestra accompaniment. Music, Alfred Solman; words, Arthur J. Lamb. Publishers, Jos. W. Stern & Co., New York.

18 Records Made Especially for Dancing

260 Ange D'Amour — **New York Military Band**

One of the earlier and best known waltzes of Emil Waldteufel, the celebrated European composer of dance music. Publisher, Carl Fischer, New York.

261 Confidence Waltz — **New York Military Band**

Another famous waltz by Emil Waldteufel.

262 Cremonia Waltz — **New York Military Band**

The waltz is arranged from the following celebrated classic compositions written by Theo. M. Tobani: "Flower Song," "Stabat Mater," "Nazareth," "Sweet Spirit, Hear My Prayer," "Mignonne," and "Melody in F." Publisher, Carl Fischer, New York.

263 Gypsy Baron "Treasure" Waltz — **New York Military Band**

This waltz is from "The Gypsy Baron," the popular operetta by Johann Strauss, frequently styled "the waltz king." It is an attractive Record, whether used for dancing or merely for entertainments.

264 Good Night Waltz — **New York Military Band**

A special arrangement of the following selections: "My Dream Waltz," "Auld Lang Syne," "Good Night, Ladies," "Merrily We Roll Along" and "Home, Sweet Home."

265 Superba Lancers—1st and 2nd Figures — **New York Military Band**

266 Superba Lancers—3rd and 4th Figures — **New York Military Band**

267 Superba Lancers—5th Figure — **New York Military Band**

The lancers are given complete on these three Records, made with calls. No one need now be without the facility for dancing the lancers on any and all occasions. The "Superba Lancers" were written by T. H. Rollinson, and are published by Oliver Ditson Company, New York.

268 Petunia Quadrille—1st and 2nd Figures — **New York Military Band**

269 Petunia Quadrille—3d and 4th Figures — **New York Military Band**

270 Petunia Quadrille—5th Figure (and Waltz) — **New York Military Band**

This quadrille was written by R. Schlepegrell and is given complete on these three Records. Calls are also included, for a quadrille with calls seems to be in greater demand than one without.

271 To the Front Two-Step — **New York Military Band**

An attractive band Record in addition to its utility for dancing. Composer, F. Karasek. Publisher, Carl Fischer, New York.

272 Dixie Blossoms Two-Step — **New York Military Band**

A composition by Percy Wenrich. Made for dancing purposes but quite as entertaining when used in any other way. Publishers, Jerome H. Remick & Co., New York.

273 The Whitewash Man Medley Two-Step — **New York Military Band**

Introduces "The Whitewash Man," "Meet Me in Rosetime, Rosie," and "Yankee Doodle's Come to Town."

274 Dublin Daises Two-Step — **New York Military Band**

Another composition by Percy Wenrich. Publishers, Jerome H. Remick & Co., New York.

275 Lucky Moon Three-Step — **New York Military Band**

Specially recorded for the three-step dance. It is played in the proper tempo for dancing. Composer, George Stevens. Publisher, Vandersloot Music Pub. Co., Williamsport, Pa.

276 Animation Schottische — **New York Military Band**

A useful Record for a dance whether at home or in a hall. Composer, J. C. Heed. Publisher, Carl Fischer, New York.

277 How'dy Hiram, Barn Dance — **New York Military Band**

For the reigning barn dance. The music is characteristic of country life, in which the barn dance has always played an important part. Composer, Leo Friedman. Publishers, McKinley Music Co., Chicago, Ill.

Trade Bulletins

Sales Department Bulletin No. 34
July 5, 1909
Trade Information for U. S. Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J

IMPORTANT ANNOUNCEMENT.

For some time past our corps of experts have been endeavoring to devise a plan whereby we could, in a measure, overcome some of the objectionable features of our present type of horn, and in presenting the Edison "Cygnet" Horn for your consideration, we believe we have secured a horn which will meet with your approval, as exhaustive tests have proven that we have not only obtained an increased volume of sound, but much better results phonographically.

The "Cygnet" Horn (together with a suitable crane), will be ready for shipment on or about September 1st, 1909, and this will place our Jobbers and Dealers in a position where they can secure such quantities of these goods as they may require for their fall trade.

Description.

We submit, herewith, a description of the new horn and crane for your information:

An upright horn, mounted on top of the Phonograph; in shape somewhat suggestive of a swan's neck, hence its name (Cygnet, or young swan), which leaves the space in front of the machine free and clear.

The horn is sectional (for convenience in packing), consisting of two parts—the bell and a detachable curved stem, with a metal flexible connection, which takes the place of the customary rubber horn connection.

The horn-crane consists of a socket, and two curved rods (also for convenience in packing). The lower part is called the support-rod and the upper suspension-rod. The socket is fastened to the back of the Phonograph cabinet, central with the cylinder.

Properly applied, the whole weight of the horn must be sustained by the crane when the Reproducer is raised up clear of the Record. (See instruction sheets re. Cygnet Horn and Crane.)

The new horn has a great advantage over the old style straight horn in that it does not take up any extra room, furthermore, it can always remain suspended on the crane, whether the machine is playing, or the cabinet is closed.

This horn also has the distinct advantage that it can be turned through an arc of 180 degrees, permitting the machine to be placed in a convenient position, and the horn can be pointed in almost any direction.

Separate "Cygnet" Horn Equipments.

Cygnet Horns, which may be used on any Edison Fireside, Standard, Home, Triumph or Alva Phonographs, together with a suitable horn-crane, may be obtained upon order, shipments to be made about September 1st, 1909, at the following prices:

CYGNET HORNS AND CRANES, COMPLETE.

	Dealer.	List.
Regular black, with gold stripes:		
Cygnet No. 10	$6.00 net	$7.50 net
Cygnet No. 11	6.50 net	8.00 net
Oak or Mahogany:		
Cygnet No. 10	10.25 net	12.50 net
Cygnet No. 11	10.50 net	13.00 net

In ordering, kindly specify

Cygnet No. 10—for use on Fireside, Standard and Home Phonographs;

Cygnet No. 11—for use on Triumph or Alva Phonographs.

Edison Phonographs Equipped with "Cygnet" Horns.

The Edison "Cygnet" is a new type upright sectional horn, which may be used on any of the following types of Edison Phonographs, viz.: Fireside, Standard, Home, Triumph and Alva, which will be supplied upon order with any such machines (in place of the regular black horn), on and after September 1st, 1909, at an additional price of $5.00 each, list, making the list prices of such machines when so equipped, as follows:

Color—Regular black with bold stripes.

Standard,	regular	$30.00	with 10 petal horn
Home,	regular	40.00	with 10 petal horn
Triumph,	regular	60.00	with 11 petal horn
Fireside,	combination	27.00	with 10 petal horn
Standard,	combination	35.00	with 10 petal horn
Home,	combination	45.00	with 10 petal horn
Triumph,	combination	65.00	with 11 petal horn
Alva,	combination	90.00	with 11 petal horn

Also customary oak cabinet Phonographs, with "Cygnet" horns, finished in oak, to match cabinet, at the following prices:

Standard,	regular	$35.00	with 10 petal horn
Home,	regular	45.00	with 10 petal horn
Triumph,	regular	65.00	with 11 petal horn
Fireside,	combination	32.00	with 10 petal horn
Standard,	combination	40.00	with 10 petal horn
Home,	combination	50.00	with 10 petal horn
Triumph,	combination	70.00	with 11 petal horn
Alva,	combination	95.00	with 11 petal horn

Mahogany Cabinet Phonographs, with "Cygnet" horns, finished in mahogany, to match cabinet, at the following prices:

Standard,	regular	$42.00	with 10 petal horn
Home,	regular	53.00	with 10 petal horn
Triumph,	regular	80.00	with 11 petal horn
Fireside,	combination	39.00	with 10 petal horn
Standard,	combination	47.00	with 10 petal horn
Home,	combination	58.00	with 10 petal horn
Triumph,	combination	85.00	with 11 petal horn
Alva,	combination	110.00	with 11 petal horn

All of the above subject to regular Machine discounts.

NOTE—All "Idelia' Phonographs will be

equipped with Mahogany "Cygnet" horns, without additional cost, the list price to remain at $125.00.

It is our purpose to continue all of our present types of machines, with regular horns, but the new horn permits the trade an option on the upright horn (in black, oak or mahogany finish), thereby supplying more variety than has heretofore been possible, thus meeting a trade demand which has been insistent.

These new goods may be placed upon sale as soon as received, but we will exercise caution in shipping into a certain territory at the same time, where Jobbers' orders have been received.

Orders should be placed immediately, thus giving us an opportunity to prepare for the demand, which we feel certain is assured.

Suspended List, July 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

CAL., Redlands—T. J. Hammott.
COLO., Rocky Ford—The Bolton Music Co.,
Pueblo—Silver State Music Co.
ME., Hallowell—J. C. Whittier Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

REINSTATED.

ORE., Portland—Eiler's Piano House.

Foreign Records

And now, Mr. Edison Dealer, we are going to have a short talk about a branch of the business that we feel is not receiving the attention on the part of Dealers that it deserves. We refer to the sale of Foreign Records.

Consistently and often we have pointed out to you in these columns the advisability of putting in a good stock of carefully selected Foreign Records and then going after the trade that they are most likely to attract.

Your choice of numbers must, of course, be regulated by the nationalities of the foreigners who reside in your locality; your method of attracting the attention of this trade, to be effective, should be a departure from the conventional "ad" in a local paper.

We make an exception to the statement if the "ad" be placed in a paper printed in the native tongue of the foreign population, as we consider such an "ad" one of the best possible methods of attracting attention.

If there is no such paper in your locality we suggest that some method be employed that will bring the subject in a forcible way *directly* to the attention of the prospective trade, such as a letter mailed to each family announcing your stock and inviting them to your store to hear the Records.

Or you might arrange a concert of native selections, being careful to give it as much publicity as possible.

An effective way of advertising the affair would be by hand bills or transparency printed in the native language and sent through the foreign district.

Give your program as much variety as possible and note the reception given each Record as played to guide yourself in future orders. We intend to suggest from time to time in these columns programmes for such concerts.

A great many Edison Dealers have awakened to the enormous possibilities of this trade.

Others have not, and we propose to continue calling the subject to their attention as there is absolutely no good reason why almost every Dealer in this business can not successfully attract such trade to himself, there being very few cities or towns that have not their quota of foreign born population.

Invariably they are music lovers and naturally prefer the music and songs of their native lands, so that it should only be necessary to make a sale or two to establish a good business in machines and Records.

Our Foreign Record Catalogues are most complete, embracing songs and musical selections given by the best talent of all the nationalities that are represented in any numbers in this country, so that there is no danger of inability to supply your trade once it is established.

In addition to the field that your locality may offer for sales among foreigners there is the probability of these Records finding popularity among the native born.

There is no reason why a music lover should not be attracted by the melodies of a foreign people when rendered by recognized artists and when such numbers are recorded as representing the best compositions of that people.

So that you have a double reason to carry a stock of Foreign Records—YOU CAN SELL THEM TO BOTH FOREIGNERS AND NATIVES.

Think the subject over carefully, Mr. Dealer, and act.

Correction

In the July issue of the PHONOGRAPH MONTHLY in an article treating on the subject of Reproducer Exchange we stated that "all combination attachments (*Gem excepted*) will contain the present Model H Reproducer." This was in error, as the Model H Reproducer will form part of *all* attachments.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co.
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
Western Talking Mach. Co.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
Household Furniture Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
Eiler's Music House.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd
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Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

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WITH
Thomas A. Edison
PHONOGRAPH

There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII September, 1909 No. 9

SHORT SERMONS FROM FAMILIAR TEXTS

BLESSED ARE THE PACEMAKERS

The EDISON PHONOGRAPH MONTHLY

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Vol. VII. SEPTEMBER, 1909 No. 9

Short Sermons
from Familiar Texts

TEXT:

Blessed are the Pacemakers.

WHICH MEANS that if you set a hot enough pace at the start you'll kill off your competitors before they get fairly under way.

When Terry McGovern was champion he stayed champion longer than any other man in his class because he set the pace in the first round and had his opponent scared to death before the gong sounded. It took Terry more than one round to finish his man in some of his scraps but he won most of his fights in the first and many were won before he even went into the ring because the men he went up against knew they were licked before the fight started. Terrible Terry was a pacemaker.

And being a pacemaker applies just as aptly to your case. Get the jump on your competitor. Whatever you think he's going to do, do it and beat him to it. If his windows are twice as big as yours make yours work twice as hard.

If he advertises in the newspapers once a week, advertise twice and double on the space. If he sends out printed matter and circulars on Monday send yours out on Friday and follow them up on Monday so that while he may be hitting the nail on the head, by the time he's ready to hit again there's no nail for him to hit. You've driven it in and are starting on a new one.

As a precedent for pacemakers, take Edison for example. Everything he has done set the pace in its particular industry. He produced the first sound reproducing instrument and all such instruments have followed his pace. The Edison alone has held it.

With Amberol Records, the "Fireside," Victor Herbert and Sousa and the name Edison, you have enough talking points to set a pace so hot you'll put the "rock-a-bye" on your competitor before he comes within hailing distance.

Opening of the Fall Campaign

The first gun of the fall campaign was fired on August 16th, on which date practically the last detachment of the company's travelling staff, after receiving final instructions, left for their field of operation.

By September 1st every member of the staff will be at his post and the campaign will then start in earnest.

As is customary each year, the selling force came in from the road in two divisions (the first reaching here about a month ago) for a conference and to receive instructions from the officers and Sales Department preparatory to resuming their road work.

While here every department of the factory was inspected, with a view to gaining a thorough knowledge of the details of manufacture, views were exchanged at daily sessions, and suggestions and advice given by officials to the boys to guide them in their work.

The staff has been increased by the addition of nine new members, which will enable us to cover a greater territory than was formerly possible.

Some changes were also made in the territorial assignments of the old members of the staff.

The addition made to our selling force is an illustration of the aggressiveness of the campaign we propose to carry on during the coming season.

The Continuous Exchange Proposition Misunderstood

In our August issue we called the attention of the trade to the more important clauses of the Continuous Exchange Proposition.

Despite that fact, however, and the care with which every detail of its stipulations was explained in our Sales Department Bulletin of May 1st, we continue to receive shipments of Records *that are not accompanied by the necessary order.*

We reprint the particular clause affecting that feature of the proposition for the benefit of those who do not seem to understand it:

Immediately shipment is made, enclosed Form letter (Form 1570) must be sent to us addressed to the "National Phonograph Co., Exchange Department, Orange, N. J.," advising the total number of each kind (cut-out and defective) Records returned, stipulating the number of cases in the complete shipment. A prepaid Bill of Lading must also be enclosed with this letter.

You must also fill in on Triplicate Exhange Certificate furnished herewith, (Form 1567) the name and address of the Jobber through whom you want this exchange transaction handled.

Dealers must, at the same time, send us an order for immediate shipment (using enclosed Form 1571) for a quantity of Edison Standard or Amberol Records, at least equal to the number of such Records as he is returning, *which order we will forward to Jobber you designate when credit has been rendered for Records returned.*

NOTE: Orders MUST be for STOCK RECORDS ONLY, and not for any Records contained in Advance lists.

We wish it were possible to place greater emphasis upon this particular clause so as to make an indelible impression on the Trade; for the disregard of its provisions entails an amount of correspondence, delay and dissatisfaction that is quite as annoying as it is unnecessary.

Dealers should remember that we must get the order; it should not be sent to the Jobber.

It will reach him without unnecessary delay after we have rendered credit covering the return.

In further explanation we would advise that the orders sent with the returned Records may consist of either all Standard, all Amberol, or a combination of both; provided, however, that when a greater number is ordered than returned, or when Amberols are ordered and Standards returned, the Dealer ordering will have to pay the difference in price.

In any event the number ordered must equal the number returned.

To make the matter quite clear we would state that if 100 Standards are returned the Dealer may order 100 Standards, or 100 Amberols, or 50 of each, or 60 of one and 40 of the other, etc., but he will be charged the difference in price where the order exceeds in monetary value the return.

It must be understood also that as the Continuous Exchange Proposition is intended to be a permanent feature of the business, no special concessions will be granted to any one; all must abide by its conditions.

Important to the Trade

Jobbers and Dealers are requested to return to the factory for immediate replacement all the stock they may have of French Record No. 17124, Les Lanciers (1re et 2e figures), *ordered prior to August 15.*

We recently discovered that the entire stock moulded previous to that date is incorrect and are anxious to make replacement at the earliest possible moment.

Don't neglect your Labor Day window display and don't postpone its preparation. Get it started now.

British Numbers Duplicated in Domestic Catalogue

We wish to draw the attention of the Trade to the fact that our Domestic Catalogue and Supplements contain certain Records that also appear in the British list.

The Records and artists are identical in every respect. The numbers were adopted into our catalogue in order to give them the publicity in this country that their excellence demands.

Following is the list complete, with corresponding numbers in the British Catalogue:

Domestic Standard		British Standard
10102	Hello There, McIntyre—Jack Lorimer	13794
10116	Ginger Two-Step—Nat'l (London) Military Band	13786
10117	Venus on Earth Waltz—Nat'l (London) Military Band	13797
10125	Ayesha, My Sweet Egyptian—Herbert Payne	13808
10133	I Don't Care if There's a Girl There—Harry Fay	13806
10197	Mazurka from Coppelia—Nat'l (London) Military Band	13857
10200	Scotch Reels—Alexander Prince	13852
10209	I Played My Concertina—Arthur Osmond	13850
10244	Oakley Quickstep—Olly Oakley	13870

Domestic Amberol		British Amberol
197	Martha Overture—Nat'l (London) Military Band	12031
198	Goo-goo Land—Harry Fay	12033
243	The Old Rustic Bridge by the Mill—Pike and Dawson	12006
245	Nautical Airs—Alexander Prince	12005
249	Come Back to Erin—Pike and Dawson	12013
253	Crown Diamond Overture—Nat'l (London) Military Band	12001
257	A Broken Heart—Nat'l (London) String Quartette	12034
258	Ever of Thee—Pike and Dawson	12037
259	Forgotten Melodies—Alexander Prince	12027

President Frank L. Dyer in London

The following contribution by its European branch appeared in a recent edition of the *Talking Machine World:*

"Frank L. Dyer, president of the National Phonograph Co., is a visitor to these shores, combining business with pleasure. He will visit Paris, Berlin, and possibly Italy before his return home on September 3. Interviewed by your correspondent, President Dyer had a few interesting words to say concerning conditions in this country. 'As in America, I find that the British markets are experiencing a similar general depression, which reacts upon this industry. Business with us has, however, held up remarkably well, chiefly owing to the increased trade which usually follows the introduction of something different—to instance the Amberol Records and attachment. In combination with these and our new machines next season's trade is likely to develop very rapidly.'

"We were glad to learn of Mr. Dyer's intention to give evidence before the Copyright Committee. His views are that if musical copyright must be recognized in relation to Records, the Parliamentary Bill should be so framed as to disturb our interests as little as possible. No monopoly on any one piece of music must be allowed, as such would create an intolerable state of things very harmful to the industry as a whole. Mr. Dyer's contribution to this question will merit the appreciation it deserves throughout the trade."

The New Catalogue of Phonograph Parts

We have been unavoidably delayed in the publication of our new catalogue of Phonograph parts because of the inability of our mechanical department to supply complete information.

The re-numbering of the new and old parts has entailed an unexpected amount of labor, and as the work is very far from completion, it is altogether unlikely that we shall be in a position to put the new catalogue in the hands of the trade for at least two months.

This information is published because of the numerous requests that are being received for copies of the old catalogue, the supply of which is completely exhausted and, of course, will not be renewed.

Victor Herbert Records

Are you pushing the sale of Victor Herbert Records? With the addition of the November list we have one Standard and four Amberol selections from the hands of Mr. Herbert.

The Amberol numbers are the gems of four of his most recent and notable successes—"Mlle. Modiste," "The Red Mill," "It Happened in Nordland" and "Little Nemo"—all tuneful operas, whose metropolitan reception and subsequent popularity throughout the country attest to their musical worth.

These Records were made under the leadership and personal observation and direction of Mr. Herbert himself and are as perfect mechanically as they are musically in consequence.

This fact should not be lost sight of in advertising these Records. They are Victor Herbert Records, first, last and always. The composition, the rendition, the supervision and the recommendation—all are his.

And that's a positive guarantee of merit that admits of no argument, for it is an incontrovertible argument in itself.

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Edison Business Phonograph Co., Orange, N. J.

Fireside and Amberol Sales

From all points of the compass we receive the most flattering reports of the success that has attended the introduction to the public of the Fireside Phonograph.

East and West, North and South, England and Mexico, and far off Australia—all contribute their quota to the ever increasing array of favorable comments.

Note what the trade papers have to say on the subject.

All agree that the Fireside is the one big hit, the best seller of the season.

And there's a reason—it's a rich man's machine at a poor man's price.

The Fireside is all that we anticipated and predicted for it. It filled a long-felt want in the talking machine market.

It met in every requirement the demand of the Trade for an inexpensive machine that possessed its exceptional advantages.

It's a Popular Phonograph with Popular Points of Perfection at a Popular Price.

That alliteration might be incorporated into a pretty good ad, at that, Mr. Edison Man.

Commensurate with and to a very great extent because of the popularity of the Fireside is the extraordinary impetus that the sale of Amberol Records has received since its introduction.

They sold on the strength of their own merits before; now their sales are increasing because of the popularity of the combination they form with the Fireside.

A $22.00 machine and a four-minute Record —a Phonograph that in the essential details of style, finish and tone reproduction is surpassed by no machine on the market, and a Record that offers more and more varied entertainment than any other made—is a combination that can't be beaten.

Just now it is "getting the money," as it deserves.

Demonstration at the Home

An old subject? Only in the sense that it has been discussed before.

A subject is never old so long as it is a *live* subject; and, viewed in that light, this one has not shown the first sign of age as yet.

In what sense is it a live subject?

Well, for one thing, the method of introducing goods that it suggests is (and necessarily always will be) in constant practice in all lines of business in which *the merchandise can be brought into the immediate presence and observation of the buyer.*

That's where a Phonograph Dealer has a big advantage—in the portability of his goods.

He is not handling an article whose unwieldiness or weight prevents him from introducing and demonstrating it in the home.

He is not reduced to the necessity of adopting some means of *bringing the customer to him.*

That calls for advertising, and advertising entails an outlay of money, the results to be obtained from which are to a certain extent problematical.

There is little or no expense to this plan. Where there is it is merely nominal.

There is no question of its feasibility.

The only question is, therefore, one of result —will it pay?

Life insurance is one of the greatest and most successful industries of the age.

Have you ever attempted to discover the secret of its success?

It can be attributed directly to the fact that its canvassers present their arguments most successfully in man's most vulnerable point of attack—*his home.*

And with studied shrewdness they make the home the subject of their arguments.

You can do exactly the same thing, Mr. Dealer. You have exactly the same subject on which to base your argument and the same vantage ground on which to present it—in the home. Your position and his are respectively those of attack and defense.

In his home, surrounded by his family (who nine times out of ten are interested and encouraging the sale), with leisure time at his command to give your demonstration and arguments the attention that is not possible at your store, even if you get him there, he is absolutely defenseless.

You have him at your mercy, and if he or any of his family is at all musically inclined (and who is not?) he will surrender with very little show of resistance.

Comparatively few Dealers, we are led to believe, realize the possibilities of this method of selling Phonographs, or if they do they dismiss the proposition because it entails time and effort.

The latter class will, sooner or later, succumb to the process of elimination.

The business is there—there is no doubt on that point; it's only a question of energy in *going after it,* and the amount required will not sap your vital force to any great extent either.

We are bringing this subject to the attention of the Phonograph public in the November PHONOGRAM and would suggest that you advertise your readiness to supply outfits and shave Records.

President Diaz Honors the Edison Phonograph

We have just been advised that President Diaz, of Mexico, as a compliment to his personal friend, Mr. Edison, has made a Record for the Edison Phonograph and has most kindly consented to our placing it before the people of his country, as well as before the people of other countries interested in him and the great work he has accomplished for Mexico.

The information about this Record was not received till this issue of the PHONOGRAPH MONTHLY was ready for the press and we have had no opportunity, therefore, to give it the attention that so important a matter deserves. We will treat the subject fully next month, by which time we may be able to advise the trade when the Record will be ready for its use.

New Combination Type Gem Phonograph

Sales Department Bulletin No. 35, reprinted on page 20 of this issue, formally announced to the trade the new combination type Gem Phonograph, which will be placed on sale simultaneously in the United States and Canada on October 1st, 1909.

Its retail price in the United States will be $15.00, and in Canada $19.50.

The Combination type Gem has been designed to meet the universal demand of the public for a low-priced Phonograph equipped with a reproducer that would permit of the playing of both Standard and Amberol Records.

For this purpose it is equipped with the new Model "K" reproducer, the same as accompanies the Fireside Phonograph, and which, by merely changing the position of a lever, puts the machine in position to play either Record.

We are satisfied that this particular feature of the new Gem will bring it into even greater popularity than the Fireside won, because of the difference in the price.

Its other new feature is a new specially finished maroon colored horn, 19 inches long, with bell 11 inches wide, which greatly adds to the attractiveness of the outfit. The horn will be packed in case with the machine.

The appearance of the machine body is like the Model "B" machine, except that the frame casting is a little larger.

The body is finished in a rich deep maroon, with black and gold stripes, and bears the name "Edison" instead of "Gem."

The machine will run fully one Amberol or two Standard Records, which fact will commend it to the public with little further argument.

We predicted a popular reception for the Fireside Phonograph and our prophecy was fulfilled. The reasons that brought the Fireside into existence and popularity obtain in greater measure with the new Gem, the most obvious being the price. We therefore repeat our prophecy for this new type machine, and we advise Dealers to anticipate the inevitable demand for the Combination Gem by placing orders with their Jobbers as early as possible.

Remember, the new Combination Gem Phonograph will be placed on sale on October 1st.

Among the Trade Papers

Leo Slezak, the famous tenor of the Royal Opera House, Vienna, Austria, and who will appear at the Metropolitan Opera House, New York, during the coming season, has contracted to make cylinder Records exclusively for the Edison Phonograph. In operatic circles Slezak is hailed as a second Tamagno, and his signing with Gatti-Casazza has been hailed as a decided acquisition to the celebrated Metropolitan Opera Company. He has a phenomenal tenor voice of great strength and compass.

Another addition to the list of Edison Record artists is Earl Cartwright, a baritone soloist of national reputation, whose first offerings will appear in the October list of Amberols. Mr. Cartwright is a thorough musician as well as an accomplished vocalist.—*Music Trades Review.*

It is noticeable that Amberol Records are creating an increasing demand for Edison machines, persons who have heretofore not been interested becoming profitable customers. Owners of Edison machines are purchasing the four-minute attachment, with selections of Amberol Records, and all express themselves delighted with the improvement.—*Talking Machine World.*

Phonographs induce people to buy Records, but don't forget that Records make people want Phonographs. Each month there are 40 new Records and therefore 40 reasons why those who have no Phonograph should purchase one.

W. H. Hug Addresses Ohio Association of Talking Machine Dealers

W. H. Hug, traveling representative in Ohio for the National Phonograph Company, addressed the members of the Ohio Association of Talking Machine Dealers on the occasion of their summer meeting at Cedar Point, Sandusky, Ohio, August 4th and 5th. His remarks were cordially received by those present, and we are reproducing them for the benefit of the Dealers generally.

Mr. President, Ladies and Gentlemen:

I dare say your worthy President scarcely realized, when requesting me to address you on the subject, "Ohio's Part of 'The Other 13,000'," the personal importance of the subject assigned me. All Ohio dealers engaged in selling Edison Phonographs and Records are undoubtedly interested to some extent in the success or failure of their neighboring dealer. However, you are responsible only to yourselves for your individual success or failure, whereas for myself, as representative of The National Phonograph Co., it is up to me to visit you from time to time, go over general conditions with you, listen to your complaints, (which I am glad to say are few), adjust them if possible, give you such selling pointers and information as I can, keep you enthused and help you to continue as successful dealers. You will therefore understand that I am personally very much interested in and in a sense responsible for the success or failure of each one of "Ohio's Part of 'The Other 13,000'" Edison dealers.

During the past three and a half years I have visited Edison dealers in eleven states besides Ohio. Ohio today has a few over 500 Edison dealers in good standing, a majority of whom we call first class dealers. A large percentage carry complete stocks, are prominent business men in their various localities and are hustlers. These facts, with observations while working in other states, permit me to say to you in all sincerity and with personal pride, "Ohio's part of 'The other 13,000'" Edison dealers in the United States is prominent with a capital P. This is further evidenced by the fact that you are the first, to my knowledge, to organize a state Association of Talking Machine Dealers, which in itself displays the progressiveness now so essential in successful merchandising. An association of this kind can do much, not only for its members by co-operation in forming selling plans and so forth, but for the business in general. Its officers and members are to be congratulated on the enterprise displayed, and you have my assurance of hearty co-operation for your continued success, and you need but advise me of anything I can do to that end.

The question has often been put to me, principally by the dealer who sits and waits for business to come to him: "Is the Talking Machine business on the wane?" A few words of optimism might not be out of place,—your honorable President refers to it as soothing syrup. 'Tis true the Talking Machine business has been quiet for some time; so have all other lines. The business is not suffering any more, if as much, as many other manufacturing lines. Such questions show lack of confidence. Have the manufacturers lost confidence? Emphatically, no! They are going ahead improving present goods, designing and experimenting on new stuff, engaging high-priced and well-known artists and musical organizations for making records, arranging to spend more money than ever for advertising and so on. Surely they would not do all this if they did not expect to get it all back with interest in the shape of increased profits in the future. I doubt if it has ever occurred to many dealers that all engaged in the business are as one large family, yet such is the case. Manufacturers, Jobbers and Dealers, —one could not exist very well without the other. Of the three the dealer is of much importance for it is he who sells the goods to the user, consequently the business is largely in his hands. The National Pohongraph Co. is willing to bank on your ability to sell Edison goods, and it is only fair to ask that each dealer continue to do his part and join in the confidence we have in the future of the business.

Any dealer who reads each issue of the Edison Phonograph Monthly carefully and lets what he reads soak in cannot help but realize that present conditions are but temporary, and wise is the dealer who uses the present for getting-ready time—going over his stock and dusting it off, seeing that each machine is in perfect running order, arranging them in a more attractive manner if possible, preparing plans for fall advertising, preparing a mailing list or revising the one he already has, making plans to give concerts in his store, arranging to entertain social gatherings of lodge and church members. The advertising thus gained cannot be had in any other way. Many other things can also be done which will be beneficial later on, one of which is to engage canvassers to work outside trade; for without doubt the return of normal business conditions means that Talking Machine business will be as good or better than ever.

It is of course a fact that the dealer carrying a complete and up-to-date stock has a natural advantage over his competitors. However, it does not follow that such a dealer will get the greatest amount of business out of a given territory. I have seen dealers in the small towns with smaller stocks do more business than their neighbors who carry complete stocks and have a larger field, simply because they put the ginger and energy into the business and used every method at their command for making sales. I am sorry to say some dealers with large stocks are not nearly so enterprising.

A dealer in southwestern Ohio, who had been going along doing a fairly good business and carrying only a fair sized stock, was induced last March to put out a canvasser and sold 18 outfits the first three weeks. It is needless to add that when last I saw him he was carrying a full line and doing a nice business.

I have in mind another dealer located in a town of about 4,500 people, who has sold over 500 outfits, mostly Homes and Triumphs, in the

last three years through canvassers, and says his cash business carried his installment accounts. Any of you should be able to do as well.

Another good plan is the Free Trial Proposition. I know of a dealer in one of the large cities that has over 30 dealers, who advertised, "30 days Free Trial in your home." I happened to be in that city a few weeks ago and some of the other dealers thought it foolish and poor business method: Nevertheless the dealer actually sold 130 outfits in May and June of this year, stating that not more than two out of ten outfits placed were returned, and that a majority of the deals were closed inside of ten days. The outfits were all sold in the city.

It has been remarked by some dealers that they have sold all the Talking Machines that they can in their locality. When a dealer who believes he has done so can show sales in 70 out of every 100 homes, I will agree with him, not before. As long as people enjoy music and enjoy being entertained there is an opportunity to sell a Phonopragh in every home. Jim Jones may not have wanted an outfit last year or last week, but with the constant improvements he may be ready to buy tomorrow. Keep everlastingly after him. Some of you may remember how I keep after you for an order.

It is necessary in these days of hustle for business that a dealer keep plugging away every moment. What is needed is confidence, enthusiasm and ginger. The latter is a good tonic, lets take some. It's helping Hughie Jennings' Detroit team win the American League Pennant again and will surely help us all sell more Edison Phonographs and Records. Gentlemen, let us get busy this fall and see if we cannot make even more prominent "Ohio's part of 'The other 13,000'."

I take this opportunity to thank you one and all for the many kindnesses shown me when visiting you, and to assure you that I have your interests at heart as well as those of the Company I represent.

Phonographs in the Arctic

H. D. Cockburn, salesman for R. D. Williams & Sons Co., Toronto, sends the following interesting letter:

"I have just returned from Cobalt, where we have a very active customer, Mr. Secord. This gentleman has sold some twelve machines lately, which have been taken up to Gow Gander, a mining camp about 500 miles north of Toronto. From the last railroad center, there is yet sixty miles to go by sleigh, the snow being about four feet on the level. One team takes about two and a half to three tons of provisions, etc. It takes five days to make the trip and the cost is from $85 to $90 per team. In spite of the tremendous cost of provisions, etc., the Edison Phonograph is not forgotten owing to the fact as above stated about twelve machines have already found their way into Gow Gander. There are 600 teams drawing provisions into this mining town. I think they will soon have an Edison Phonograph in every tent and shed. There are no homes yet up there."

Home Recording

In the November number of the *Phonogram* we call attention to the attractive features of home recording and lend special emphasis to its value as a means of entertainment at parties, etc.

Coincident with the suggestion we have given the public should come your announcement that you are in a position to supply the equipment for making Records at home and are prepared to shave the blanks.

Don't lose sight of this feature of the business. It's profitable in itself and conduces to sales in other lines.

Home recording is a fascinating amusement and once started it grows on one.

It will attract Edison Phonograph owners to your store, which means the prospect of selling more regular Records.

It will also influence the prospective buyer of a machine to purchase an Edison, which is the only type of Phonograph on which Records can be made at home.

That's an advantage that you should dwell upon in all your Phonograph ads.

Write to us to-day if you are not supplied with a catalogue of accessories, or for further information on this subject.

New Operas by Herbert

Of interest to the trade is the announcement that Victor Herbert, who is supervising the work of our Recording Department in the capacity of musical critic, will offer two new operas to the public early in the coming season. Commenting on the fact, *The Music Trades* says:

"With the nearer approach of the coming musical season public interest centers more and more in the announcement of the latest works which will bear the distinguished name of Victor Herbert, and the legion of admirers of that great and gifted composer are prepared to hear that, as heretofore, he will be prominent in this year's new productions.

"Mr. Herbert is now at work on two pieces which are rapidly nearing completion. The lyrics of both are by George V. Hobart. One of these, as yet unnamed, will be brought out on Broadway by Lew Fields early in the fall. The other will also be produced by Mr. Fields in October, when that clever actor-manager will be seen in the stellar role. A name for the second production has not yet been finally chosen, but it will probably be called "Deutschland," and for it are promised many novelties in the way of music and lyrics, besides quaint and original settings. So confident is Mr. Fields of its success that he will spare no pains or expense in giving it to the public in a meritorious manner.

Locating Menlo Park

Not one passenger in a thousand traveling on the Pennsylvania railroad between New York and Philadelphia, knows where Menlo Park is located, although nearly everyone knows that the little town was made famous because Thomas A. Edison for ten years had his laboratory there. The "Wizard of Menlo Park" was the title given Mr. Edison because of the many important inventions born in the Menlo Park laboratory.

We have put Menlo Park on the map by erecting directly opposite the station an immense bulletin board, bearing the words "Menlo Park—Birthplace of the Edison Phonograph." The sign is reproduced in the above illustration. It is 20 feet high and 125 feet long, one of the largest of its kind in the country.

Its size and location can hardly fail to inform every passenger on the Pennsylvania railroad just where Menlo Park is located.

S. R. O.

S. R. O. is a sign, hung up more or less frequently in New York theatres, and means "Standing Room Only."

If any Edison Dealers are crowding their concerts to capacity and need an S. R. O. sign we'll be glad to see that they're supplied. But don't send out invitations to your concerts and then give your patrons an S. R. O. deal by providing no chairs for them to sit on. The merits of the Phonograph go hand in hand with comfort.

As James Russell Lowell says:

"He stood awhile on one foot fust,
And then awhile on t'other;
And on which one he felt the wust
He couldn't ha' told ye nuther."

"Standing Room Only" is legitimate after sitting room is all taken, but not before.

WHITNEY BROTHERS' QUARTETTE

Selling the Goods

Harvest Time

September is the month when all business is supposed to come to life.

It's all a matter of habit that got its start with the Spring and Fall styles in clothes.

The Phonograph business has no season handicap—it's the original every-day-in-the-year business. Nevertheless, thousands of people have got the habit of opening up and spending in the Fall, so the stunt to do is to humor their weakness and sell them Phonographs and Amberol Records while they're all in the spending mood.

The vast majority of people want the most they can get for their money. You've got them all on your side when you offer them Amberol Records. They're still with you when you show them the "Fireside."

The other kind of people aren't worth going after—'cause there isn't any other kind.

There's only one kind of "Fireside" that's popular in warm weather—that's an Edison. Push it, and watch the crowd gather 'round.

There's only one kind of Record that plays long enough to satisfy everybody—that's Amberol.

The Spread Barrel and the Bullseye

A two cent stamp is the biggest two cents' worth in the world if you use it right. Work it to death on your mailing list and don't forget that there are newspapers published in your town and the Editor may starve if you don't advertise—and so may you.

You can shoot more directly with a rifle than with a shot-gun, but the shot-gun may bring down something you didn't expect to get, besides whatever you're shooting at.

A mailing card or circular letter will bring in the business you're aiming at, but a newspaper ad will bring in business you didn't know existed.

When Teddy went to Africa he took more than one kind of gun 'cause he knew that all fish don't bite on the same brand of table d'hote.

Have You Tried This?

Here's a stunt! Use the telephone. Call up a live prospect, tell him to hold the wire, hold the transmitter to the horn of the Phonograph and let him hear one of the new Records. Then tell him to come down and hear some more new ones before his enthusiasm cools. He's yours.

Another Church Stunt

Get in at the church bazar. Take some blank records with you. Get the choir soloist to sing some favorite selections into the Phonograph right before the crowd. Then let the Phonograph play them.

Then auction the record off, starting the bids at the regular Record price—all above regular price to go to the church.

A raffle might be better yet, as the winner would possibly be a person who didn't own a Phonograph and would have to buy one to play the Record. Just like buying an automobile because your wife's got a pair of goggles.

Coming and Going

A farmer sows the seed and waits for the profits.

Here's where you've got it on the farmer.

You sell an Edison Phonograph and you've not only planted the seeds for future profits on Records but you've got the profit on the Phonograph. Every sale of an Edison Phonograph is an investment—and it's the only investment that pays back a cash dividend on the spot equal to the principal and the profit, with no limit on the future.

Quirks

"All things come to him who waits."

That's a good maxim to sidestep.

"All things come to him who goes and gets 'em." That's better.

Remember that story about the "cullud puhson" what was scared by a ghost and was runnin' 'cross the fields when he stirred up a rabbit? He kicked the rabbit out of the road and said: "Get out o' mah way, yo' Cottontail, an' let somebody run that *can* run." That's the way your mailing system ought to bowl over the other fellows.

Please note that our only mould of selection No. 17192, Souvenir d'Alarme, by M. Lejal, is defective and the selection is therefore to be treated as a "cut-out." If this selection is made over it will be re-listed later on and the trade advised concerning it.

SOUSA

Imitated by many, approached by few, surpassed by none—is the record of Sousa's Band, to-day the most celebrated organization of its kind in the world. Its fame has spread to the most remote points of civilization.

In America Sousa is a household word. The supremacy of his band in the realm of music is unchallenged and unquestioned in this country; in foreign lands it is a standard of merit by which other similar organizations are judged. If imitation be the sincerest form of flattery then for no other reason will it be awarded the palm of superiority than for the scores of imitators that have followed in the wake of its many successes.

Its guiding spirit, John Philip Sousa, to whose brilliant leadership in the interpretation of his own inimitable compositions, as well as of the efforts of other composers, its successes are in great measure due, occupies a unique position in the musical world.

He is a native-born American, which, together with the fact that he first saw the light of day in the nation's capital, probably accounts for his skill in the composition of march numbers that fairly pulsate with patriotic spirit and fervor. It is this ability and the consequent popularity of his march creations that have gained for him the well-deserved sobriquet of "The March King."

Sousa's father was a musician. A political exile from Spain, he earned a precarious living by playing a trombone in the very same band at Washington which later formed his son's stepping-stone to fame. His mother is a German. The musical talent which young Sousa inherited and early evinced, was developed under the instruction of John Esputa and George Felix Beukert.

Sousa's career in the music world has been meteoric. At the early age of eight he began to put his ability to practical use, earning his own living as a violin player. At fifteen he was a teacher of harmony. At sixteen he was conductor of an orchestra in a variety theatre. Two years later he was musical director of a traveling company in Milton Nobles' play "The Phœnix."

ND

Through succeeding years he was identified with various orchestras and other musical organizations until at the age of twenty-six he became leader of the United States Military Band at Washington, which, under his development, became one of the foremost and best military bands in the world. At one period of his connection with this organization an effort was made to pass a bill through Congress giving him a commission of lieutenancy in the army. Had it been successful it is altogether likely that Sousa would still be leader of that organization.

His fame had become so widespread, however, that in 1892 he left the Government service and took the leadership of the famous organization that bears his name and receives the inspiration of his genius and energetic personality.

Sousa has written more than 200 march compositions, of which the most popular are "Washington Post," "High School Cadets," "Liberty Bell," "Directorate," "King Cotton," "Manhattan Beach" and "The Stars and Stripes Forever."

He has also invaded the operatic field, and with marked success. His earlier operatic compositions are: "The Smugglers," written in 1879; "Desire," brought out by the McCaull Opera Co. in 1885, and "Queen of Hearts," a one-act piece. The best known and most successful of his later compositions is "El Capitan," written in 1896, starred in by De Wolf Hopper and still a favorite repertoire piece with the prominent light-opera companies of the country.

Subsequent compositions that have added to his fame are: "The Charlatan," "The Bride-Elect," and "Chris and the Wonderful Lamp," an extravaganza, the chief ensemble of which was worked up from his march "Hands Across the Sea."

While his successes in the operatic field have been pronounced, it is as a composer-conductor of band numbers that he is best known and will be longest remembered. There is probably no composer in the world who has enjoyed a popularity equal to that of John Philip Sousa. His march numbers have made so powerful an impression on the American public that there is scarcely a boy in the country who is not able to whistle their chief airs.

It is found that his music has been sold to 18,000 bands in this country alone. Sousa's marches have appeared on programmes in all quarters of the civilized world and to-day are played by army bands in every country of Europe.

His first contributions to our Record Catalogue, appearing in the November list, are "The Stars and Stripes Forever" (Amberol) and "Powhatan's Daughter" (Standard). Both of these are march numbers—typical Sousa compositions that have been hummed and whistled and played and danced from coast to coast.

Reproduced by his incomparable organization of skilled musicians, they are given an interpretation that no band in the world could hope to approach. Those who have heard John Philip Sousa's band perform under his leadership can appreciate what a treat the reproduction by that organization of his inspiring marches will afford to those of the Phonograph public who have not yet had that good fortune.

Labor Day Displays

Monday, September 6th, is Labor Day, a general holiday throughout the United States. Which means that on that day there will be thousands of people on the streets where to-day there are hundreds. That's your tip to get busy with your window, Mr. Dealer. Don't wait until the Sunday before to arrange it. Get it in shape away ahead of time and get the full benefit of the attention it attracts. After Labor Day interest in the display will quite naturally wane, so it's up to you to anticipate.

Make your display as striking and original as possible—something typical of the day itself and the cause it celebrates. It is difficult to suggest anything suitable to individual cases. The cause of labor offers a wealth of suggestion in its watchwords and well known terms and phrases.

The words union, strike, boycott, lockout, arbitration, organization, etc., can be used to good advantage on your window cards.

Work in your "Fireside." The word will fit in well with arguments and phrases used in the cause of organized labor.

Local conditions may afford an inspiration, or your local celebration may be utilized for a suggestion.

So may the Bryan and Taft Records on the subject.

Here's a suggestion that could be worked into a striking window display, and it's inexpensive, too. Dress up a dummy in working garb, dinner-pail in left hand and stand it up in conspicuous view, right hand extended and pointing at a "Fireside" machine resting on a stand. Suspend from body of the figure a placard bearing this inscription:

I am a
Union Workingman
and I Own My Own
Fireside

From the stand suspend a placard reading:

I am His
F i r e s i d e
and I Only Cost
$22.00

"A Rich Man's Machine at a Poor Man's Price"

That's our suggestion—it may help you. Get your wits working.

Edison Phonographs Will Sell Amberol Records

Every Phonograph owner will want to buy Amberol Records as soon as he hears them. Their tone, the songs and selections they offer and the fact that they will play twice as long as the Standard Edison Records and longer than any other kind of Records, are arguments that no Phonograph owner can resist.

It is not alone the Amberol Records that is going to bring you this bigger volume of Record business; it is also the Edison Phonograph which so faithfully and clearly interprets them.

As these new Records improve the Phonograph, so the Phonograph enhances the value of the Records, so that every Phonograph sale is the beginning of a persistent and large Record business.

Both the Phonograph and the Amberol Records are worthy of your greatest selling effort. When you feature them you are featuring something that everybody knows about and is interested in.

Take advantage of the new things. There is an extra profit in Amberol Records for you and an extra profit in the attachments which present Phonograph owners want so that their instruments will play Amberol Records.

The Edison Phonograph will sell Amberol Records. Your part is to have them, play them and push them all you can.

The Other 13,000

What they are doing and what they want to know about.

This department of the Monthly was created and is maintained for the convenience and information of our Dealers, in the belief that through their use of its columns ideas and suggestions of practical value would be disseminated for the benefit of the entire Edison Trade.

We suggest a more general and liberal use of this space through the exchange of individual experiences and ideas in regard to the most effective methods of advertising and selling the goods.

Describe your window displays, your stock arrangement, your newspaper or other forms of advertising.

Send us illustrations—we'll print them gladly. They'll benefit some of the other 13,000. That's sure. And some of their ideas cannot fail to benefit you.

That's *reciprocity,* which means *co-operation,* which is synonymous with *success.*

We will also, when requested and if space permits, answer in these columns questions in regard to mechanical and other details of the business.

We await your pleasure, Mr. Dealer. Let's hear from you.

We are in receipt of a communication from A. H. Bromley, proprietor of the West Philadelphia Camera Shop at 5113 Market St., Philadelphia, Pa., enclosing a weekly bulletin issued to the public by the 52d and Market Sts. Business Association.

This bulletin illustrates the "Friday Bargain" scheme that the merchants of that city have instituted.

Mr. Bromley, who is an Edison Dealer, took advantage of the "bargain day" that fell on Frid y, Aug. 13th, to feature his Phonograph stock in his window display of "bargains."

In the bell of the horn on one of the Edison machines he hung a card bearing this inscription:

An
Edison Phonograph
is always
A Bargain.

That the combination of the day and date disproved popular superstition Mr. Bromley avers, for he says that his Record sales were unusually good on both Friday and Saturday.

Geo. P. Austin, manager Southern California Music Co., Oxnard, Calif.—I was amused at an item in the May PHONOGRAPH MONTHLY stating that a Dealer in a town of 1,900 had sold twenty-nine Edison Phonographs. This is a town of 2,000 and I have sold one hundred and nine Edison Phonographs and fifty-two of them were Triumphs and two were Idelias. My prospects for future sales are better than when I first started in here. Almost every sale brings a new customer.

Daspit Hardware Co., Ltd., Houma, La.—Having read the article, "Going Some," on page 7 of July PHONOGRAPH MONTHLY, which states that T. A. O'Connor, of Seneca Falls, N. Y., had disposed of nine outfits in sixteen days, I wish to say that we have done as well. We disposed of two Regular Standards, one Combination Standard and one Combination Home Outfit in seven days. We carry a complete line of Phonographs and nearly every Domestic Record, Amberol and Standard, you manufacture, and expect to add some of the British selections to our stock.

Alonzo Wilkes, Amsterdam, N. Y.—A sure sign of the times! When Phonograph users come in and purchase from five to a dozen Edison Records it is a good sign of the return of Edison Prosperity. Many of my old customers are doing this instead of purchasing one or two. I predict a big winter for the sale of Edison Phonographs and Records.

I am sending you a picture of our store. We have been in business less than three years, and are exclusive Phonograph Dealers. We keep constantly on hand a good supply of Edison Phonographs and over 4,000 Records. The picture shows about one-half of the store. We have two booths nicely fited up with pictures, seats and brussels carpet. We have two large front windows 10x14x8 filled with machines, Records, horns, cabinets, etc. Population 1,000.—*Mrs. S. C. Rowlen, Red Wing, Minn.*

Ready Made Ads

The response to our offers to supply without cost to the Trade these attractively prepared advertisements is very gratifying.

We are impressed by the fact that our Dealers are coming more and more to a realization of the fact that this offer is one of real merit.

We don't say it's generous, for we regard it as a paying proposition for us if it is made use of by the Trade, because its use means increased sales for all of us.

But it is an item of expense (and, taken altogether, quite a large item at that) that we incur and the Dealer escapes.

It isn't likely that we would continue this offer if results did not justify it.

We are glad to say they do, and we have the evidence, and, necessarily, the Dealer has, too.

The cuts shown below illustrate the popular Fireside, which, with the Amberol Record, is the great big seller to-day.

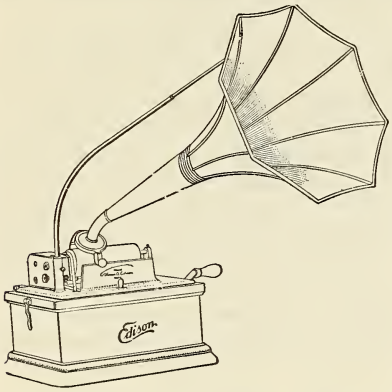
If the wording of these advertisements does not please you, get your wits working and originate something that better appeals to local conditions or your particular case. It's easy when you try. Labor Day opens up a lot of advertising possibilities. Word your advertisement so that it will immediately strike the eye.

See that your paper gives you good space, which is very important.

Either the single column ad (No. 719) or the double column (No. 720), or both, will be sent you on request, we only asking that you send us a clipping of the ad from the paper in which it appears.

Don't send the paper itself.

Send the clipping only in separate envelope.



A rich man's Phonograph at a poor man's price—that's the popular verdict given of

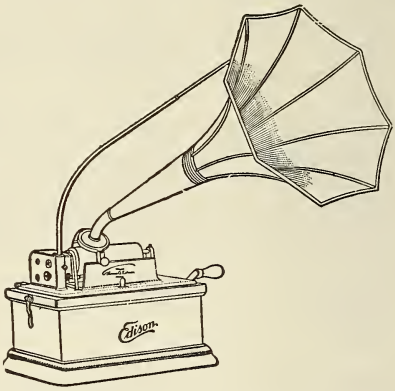
The New Edison Fireside Model

Which retails at $22.00 and combines all the features and style of a high-priced machine.

Come and hear it play the new Records.

(Dealer's Name and Address)

Illustration in above is Electro No. 719



The musical talent of all nations is at your disposal if you

Own an Edison Fireside Phonograph

May we show you the new Fireside Model retailing at $22.00 and explain how easy it is to own one? Let's talk it over.

(Dealer's Name and Address)

Illustration in above is Electro No. 719

Advance List

Of Edison Standard and Edison Amberol Records for October, 1909

THE Standard and Amberol Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 25th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on October 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on October 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 25th. Jobbers and Dealers may however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on October 24th, for delivery on the following day. Jobbers are required to place orders for November Records on or before September 10th. Dealers should place November orders with Jobbers before September 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for November

285 Stars and Stripes Forever March — **Sousa's Band**

One of the many famous compositions that Sousa has given to the world, enduring in its popularity because of its undeniable excellence. It is one of his favorite and most popular marches and contributed its share to securing for him the enviable title of "The March King." The fact that the number is played by his famous organization will create an emphatic demand for the Record. Publishers, John Church Company, New York.

286 Just Plain Folks — **Ada Jones and Chorus**

A pathetic ballad with appropriate musical setting, describing the sorrow and disappointment of an aged couple whose visit to his city mansion is resented by the son they have not seen for many years. Miss Jones' has the assistance of a male quartette in the chorus. "Just Plain Folks" is a good seller in the Two-Minute list, and the longer Record can not fail to increase its popularity. Orchestra accompaniment. Words and music, Maurice Stonehill.

287 Selections from "Little Nemo" — **Victor Herbert and his Orchestra**

This selection by Mr. Herbert introduces his spirited "March of the Valentines"; "Won't You be My Playmate," a dainty, charming air; "Give Us a Fleet," a sprightly, captivating theme; "Won't You be My Valentine," plaintive and haunting; his "Slumberland Theme," a graceful, soothing melody; Dance; and March Finale. Publishers, Cohan & Harris, New York.

288 How She Gets Away With It is More Than I Can See — **Grace Cameron**

A comic song in which one footlight fairy "roasts" another, whose good fortune in being able to enjoy the good things of life the envious dame ascribes to a marvelous ability to "pull the legs" of her long chain of admirers. Miss Cameron's clever use of the vernacular of the "front row" reminds one forcibly of that of Rose Stahl in "The Chorus Lady." Orchestra accompaniment. Music, Seymour Furth; words, Grace Cameron; publishers, Seymour Furth Pub. Co., New York.

***289 Flannigan and Harrigan** — **Porter and Meeker**

A side-splitting side-walk conversation between these clever artists introducing two original songs. After the opening song, which is labeled "No Matter How Hungry a Horse May Be, He Cannot Eat a Bit," comes a running fire of wit and repartee. The sketch is original for our Record and will not be published.

290 Gypsy Airs (Sarasate, Op. 20.) — **Albert Spalding**

This is one of those brilliant and fascinating variations on folk themes written by the celebrated Spanish violinist and composer, Pablo de Sarasate, who was born in Pompona, Spain, March 10, 1844. Mr. Spalding's splendid conception of the composition is shown in the exquisite interpretation he gives to its difficult passages. Rendered with piano accompaniment.

291 Grandma's Mustard Plaster — **Murry K. Hill**

A monologue on everything in general and a goat in particular, precedes a song recital of the wonderful drawing qualities of "Grandma's mustard plaster" and their practical application to sundry individuals and cases. This is followed by more talk and another humorous song.

292 Waiting and Watching for Me — **Anthony and Harrison**

One of the best known and most popular of sacred hymns, rendered in the impressive manner that characterizes all of the work of these famous singers, whose sacred duets are known and appreciated wherever the English tongue is spoken. Orchestra accompaniment. Words, Marianne Hearn; music, P. P. Bliss.

* This selection will be illustrated on cover of November *Phonogram*.

293 Eglantine Caprice — **United States Marine Band**

A captivating number executed in faultless style by this celebrated organization whose work requires no commendation. Their contributions to our Record catalog are among its best sellers. Composer, Edward Van Loock.

294 Pansies Mean Thoughts, Dear, and Thoughts Mean You — **Manuel Romain**

Mr. Romain's rendition of the dainty love ballad will add to his fame as a Record singer, if that be possible. The language of the flowers is expressed in unusually pretty words, with a tuneful waltz setting, the pansy's definition being given in the chorus:

Pansies mean thoughts, dear, and thoughts mean you;
Give me one thought, dear,
Promise you'll be true.
My dreams are all of you, dear,
If you only knew;
For pansies mean thoughts, dear, and thoughts mean you.

Orchestra accompaniment. Words, Fleta Jan Brown; music, Herbert Spencer; publishers, M. Witmark & Sons, New York.

295 A Thousand Leagues Under the Sea — **Gus Reed**

Songs of the deep are the forte of basso singers, because their notes better convey the feeling of awe and majesty that the ocean inspires. Mr. Reed's sonorous tones are admirably qualified to give to such selections the proper expression. There is a light-house bell effect in the refrain that is realistic. Orchestra accompaniment. Words, J. T. Branen; music, H. W. Petrie; publishers, Jos. W. Stern & Co., New York.

296 Lasca — **Edgar L. Davenport**

A pathetic poem, by F. Desprez, of love and heroism on the plains of the Rio Grande, familiar to every high-school boy and girl in the country, who will find Mr. Davenport's dramatic recitation of it a great help in their study of elocution because of the excellence of his articulation and inflection. The selection as here given comprises the entire poem, which was not possible, of course, on the two-minute Record, in which list it is No. 9087. The burial of Lascar is recited to the violin accompaniment of extracts from "Hearts and Flowers" and Chopin's "Funeral March."

297 Just Before the Battle Mother — **Will Oakland and Chorus**

Mr. Oakland's splended voice has never been heard to better effect than in the verses of this well-known descriptive war ballad, in the chorus of which he has the assistance of a pleasing quartette. Between the lines of the second chorus are introduced realistic martial effects—a cannon shot, bugle calls of reveille and assembly, hoof beats and commands to action. Orchestra accompaniment. Words and music, George F. Root.

298 He Leadeth Me — **Edison Mixed Quartette**

A sacred selection rendered by a quartette of mixed voices with organ accompaniment. The work of our quartette in this reproduction is particularly effective and this Record is destined to find its way into every sacred collection. Words, Jos. H. Gilmore; music, Wm. B. Bradbury.

299 Wedding—Dance Waltz — **American Symphony Orchestra**

A well-known standard waltz, played in concert style with pleasing effect. The composer of this waltz is Paul Lincke, whose reputation was established in this country through his composition of the popular "Glow-worm" (Amberol Record 61). The interpretation given this number is highly artistic. Its melody is catchy and its rythm well defined, making it particularly desirable as a dance number. Publishers, Jos. W. Stern & Co., New York.

300 The Song I Heard One Sunday Morn — **James F. Harrison and mixed chorus**

Mr. Harrison has improved the opportunity to display the quality and range of his splendid baritone voice in this Record. A mixed chorus assists in the rendition of the number. The song itself, a meritorious composition, describes the effect that the chanting of "The Palms" in a church produced upon a passer-by. Orchestra accompaniment. Words, E. H. Ellison; music, Robert H. Brennen; publishers, Jos. W. Stern & Co., New York.

301 Run, Brudder Possum, Run! — **Collins and Harlan**

This is a typical Southern "darkey" song, set to a rollicking air by one of the foremost colored artists and musicians in the country. In the reproduction are introduced clever effects imitating characteristic noises of the possum hunt. Orchestra accompaniment. Words, J. W. Johnson; music, Rosamond Johnson; publishers, The Rogers Bros. Music Publishing Co., New York.

302 Carnival of Venice — **Ollivotti Traubadours**

A charming violin and guitar duet by accomplished musicians. The "Ollivotti Troubadours" are well-known artists of high rank who have appeared with success at concerts and at the leading vaudeville theatres throughout the country for the past three years. Mr. Michael Banner, the violinist, is a virtuoso of recognized ability, while Mr. Roy H. Butin, the guitarist, is equally proficient on his instrument. Arrangement by Paganini-Banner.

303 My Old Kentucky Home — **Knickerbocker Male Quartette**

This fine old Southern melody, which will never lose its popularity with the American public, lends itself so readily to quartette work that no professional "four" can afford to omit it from their reportoire. We doubt the possibility of a more pleasing reproduction than that given on this Record. Unaccompanied. Words and music, Stephen Foster.

304 A Georgia Barn Dance — **New York Military Band**

Here is an opportunity to secure a Record that, in addition to being an unusually good dance number, possesses exceptionally attractive features as a band Record. It is by the same composer as "Kerry Mills' Barn Dance" (Standard Record No. 9909) and is written in the proper tempo for that popular style of dance. Novel effects characteristic of the country life are introduced in its rendition. Composer, Kerry Mills; publisher, F. A. Mills, New York.

Amberol Records in Italian

5006 Quell' uom dal fiero aspetto,-"Fra Diovola" (Auber) — **Maria Avezza and Francesco Daddi**

5007 Serenata d'Arlecchino,- "Pagliacci" (Leoncavallo) — **Maria Avezza and Francesco Daddi**

5012 Addio alla madre,-"Cavalleria Rusticana" (Mascagni) — **Francesco Daddi**

Amberol Records in Hebrew

5036 A Mensch soll men sein (Perlmutter and Wohl) — **Simon Paskal**

5037 Das Mzuzele (H. Altman) — **Simon Paskal**

5038 Was zu Gott ist zu Gott und was zu Leute ist zu Leute (Kannapoff) — **Simon Paskal**

Edison Standard Records for November

10237 Powhatan's Daughter March — **Sousa's Band**

With a typical number that reflects the genius of that peerless composer and band-master, we introduce John Philip Sousa to the Edison Phonograph public which has been waiting some time for a Record bearing the stamp of his originality and approval. Like all of his marches there is an inspiring swing and dash to this number that defies description.

10238 Pennyland — **Manuel Romain**

A pretty song of childhood days—the days of 'lasses candy and cookies—when a penny was far more desirable in our childish eyes than coins of larger denomination, because of the ease with which it might be exchanged for sweetmeats. It is written in very catchy waltz-time and Mr. Romain renders it as usual in faultless style. Orchestra accompaniment. Words, Bartley Costello; music, J. Fred Helf; publishers, Helf & Hager Co., New York.

10239 She's an Awful Nice Gal — **Edward Meeker**

Pete Dimple, a simple coon, got engaged to the "College Widow" of Darktown. When, at the wedding, the Parson asked, "Who'll give the bride away?" the entire male congregation rose to its feet and explained in chorus Sal's attempts to land each one in the matrimonial net, concluding with the advice to Pete not to get "cold feet" on that account, however. The song is set to a rollicking two-step air, and Mr. Meeker gives it the full benefit of his inimitable coon dialect and style. Orchestra accompaniment. Words, Edward Madden; music, Geo. W. Meyer; publishers, F. B. Haviland Publishing Co., New York.

10240 La Zingana — **American Symphony Orchestra**

"La Zingana" is a well-known piano piece. It is styled a "Dance Hongroise" and was written by Carl Bohn, a popular European composer. The Record gives a brilliant and effective orchestra arrangement of this favorite number, which will appeal most forcibly to lovers of the better grade of music. Publisher, Carl Fisher, New York.

10241 I Want Somebody to Play With — **Byron G. Harlan**

Mr. Harlan is particularly artistic in the rendition of "kid" songs, of which the above is a pleasing specimen. It expresses the plaint of a little one who wants someone to share her loneliness until the return of her Mamma, who "went away with the Angels." Set to waltz time. Orchestra accompaniment. Words and music, Williams and Van Alstyne; publishers, Jerome H. Remick & Co., New York.

10242 There'll Come a Day — **Stanley and Gillette**

A sentimental song presented in duet form by two well-known Edison artists whose rich voices, blending in sweet harmony, produce an exceptionally pleasing Record. This is a new combination and we prophesy their work will receive a general and enthusiastic encore from the Phonograph public. Orchestra accompaniment. Words, Alfred Bryan; music, Ted Snyder; publishers, Ted Snyder Co., New York.

10243 Sadie Salome — **Edward M. Favor**

A comic song. Sadie Cohen had aspirations for the stage, on which she eventually shone as the original "Salome Baby," much to the surprise and horror of her sweetheart, Mose, whose objection forms the chorus and real comedy of the song. Mr. Favor gives the number the proper Yiddish flavor. Orchestra accompaniment. Words and music, Edgar Leslie and Irving Berlin; publishers, Ted Snyder Co., New York.

10244 Oakley Quickstep — **Olly Oakley**

This number introduces to the Edison public one of our English artists, Mr. Olly Oakley, whose skill with the banjo is nothing short of marvellous. We predict a rousing reception for this Record, which is of his own composition. The true tone of the banjo is so wonderfully reproduced. Orchestra accompaniment.

10245 We've Been Chums for Fifty Years — **Will Oakland**

An old couple, at the approach of life's sunset, are reminiscing over the fifty years of their married life and finding pleasure and satisfaction in the fact that during that time their relations have been the ideal ones of lovers and chums. A clever composition, a pleasing air, a capable artist—can more be said? Orchestra accompaniment. Words and music, Thurland Chattaway.

10246 Whiter Than Snow — **Anthony and Harrison**

A beloved old gospel hymn, very popular at revival services, is here given a powerful rendition by these two capable singers. Orchestra accompaniment. Words, James Nicholson; music, Wm. G. Fischer.

10247 Arrah, Come in Out of the Rain, Barney McShane — **Ada Jones**

It's leap year and the widow Nolan, spying Barney McShane coming down the lane at the mercy of the elements, embraces the opportunity to exercise the feminine perogative. We don't know what Barney's reply was, but we're gallant enough to assume that a four-minute Record wouldn't be necessary to record it. Miss Jones' reputation with this type of song is long established. Orchestra accompaniment. Words, Andrew B. Sterling; music, J. Fred Helf; publishers, Helf & Hager Co., New York.

10248 The Coquette — **United States Marine Band**

This characteristic number is the first ("A") of a series of three numbers entitled "Maidens Three," composed by John Philip Sousa. The remaining two—("B") "The Summer Girl" and ("C") "The Dancing Girl"—will be recorded by Sousa's Band. The general excellence of Records produced by the U. S. Marine Band, of which Mr. Sousa was leader for twelve years, is sufficient guarantee of this number.

10249 Oh! Doctor — **Grace Cameron**

A coon song. Liza Green's sickness is diagnosed by the doctor as a love malady, and he prescribes "loving by a loving man every day." On request he administers the first dose himself with the result that Liza has frequent relapses in which she calls for the same doctor. Miss Cameron's dialect and voice do full justice to the number. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Co.

10250 Baboon Bungalow — **Collins and Harlan**

A jungle song duet, describing a Simian honeymoon in "Mango Lane" where "chunky monkey chimpanzees" are "tuning up their cocoanut shells to make them sound like wedding bells." The song is of the same style as "Down in Jungle Town" (Record No. 9941) sung by the same artists. Jungle sounds in imitation of the chattering of monkeys and the rattling of cocoanut shells are introduced throughout with good effect. Orchestra accompaniment. Words, Edward Madden; music, Dorothy Jardon; publishers, F. B. Haviland Publishing Co.

10251 It's Hard to Kiss Your Sweetheart When the Last Kiss Means Good-Bye — **Arthur C. Clough**

Another sentimental number in waltz time by Mr. Clough whose first Record appeared in the October list. The song, as its title would suggest, voices the depression of a lover in parting from the girl of his heart. It is fully up to the required standard of sentimental selections in every respect and Mr. Clough's rendition will confirm the good impression his first Record created. Orchestra accompaniment. Words, Robert F. Roden; music, Kerry Mills; publisher, F. A. Mills, New York.

10252 Ripples—A Serenade — **American Symphony Orchestra**

A characteristic concert number of a Spanish style of construction admirably expressing the grace, warmth and languor of the music of that country. From a musical standpoint this is one of the best of the many good things of this month. Composer, R. B. Brewer; publishers, Sam Fox Publishing Co., Cleveland, Ohio.

10253 Uncle Josh at the Opera — **Cal Stewart**

A talking Record by this master in the delineation of the rural character. Uncle Josh was attracted to the "Opry" house where he bought two tickets of admission because a fellow at the door tore the first one he presented into halves. His observations on the audience, the orchestra and the curtain (which he thinks is the "Opry" house) are as unique as humorous.

10254 Zep Green's Airship — **Ada Jones and Len Spencer**

A very clever Record. Zep Green is making his initial trip as a navigator of the air, as well as of the sea of matrimony. The two voyages start at the same time for they take the parson up with them in the airship—and down also when it collapses and falls into the river. Mechanical devices, a band, singing, cheering and remarks from the crowd contribute to the novelty of the Record. Orchestra accompaniment.

10255 Dublin Daisies **Peerless Quartette**

A rollicking Irish song with a typical air, in which glowing tribute is paid to the charms of Erin's colleens in general and to those of "Ould Dublin Town" in particular, "whose eyes and sighs win the hearts of all the byes." It is sung without accompaniment by the Peerless Quartette, comment on whose rendition is superfluous. Words, Alfred Bryan; music, Percy Wenrich; publishers, Jerome H. Remick & Co., New York.

10256 Daughters of America March **New York Military Band**

This march, which is respectfully dedicated by the composer to the Daughters of the American Revolution, is constructed on themes of popular national airs and is an inspiring number in consequence. Composer, J. Bodewalt Lampe; publishers, Jerome H. Remick & Co.

Advance List

Of 25 Italian and 15 Swedish Edison Standard Records

The Records listed below will be ready for shipment from the factory to Jobbers on September 10, and they may be placed on sale immediately upon their receipt.

25 Standard Records in Italian

20581	Dansa Della Memorie (*Carocciolo*)	Signorina Grandi
20582	Il libro Santo (*Pinsuti*)	Sig. Grandi
20583	Se Fossel (*Francesco Quaranta*)	Sig. Grandi
20584	Sognai (*F. Paolo Tosti*)	Sig. Grandi
20585	Vespero (*Bettinelli*)	Sig. Scaramella
20586	La Lavandaria di San Giovanni (*A. Seppilli*)	Sig. Scaramella
20587	Sapro Morir (*F. Paolo Tosti*)	Sig. E. Badini
20588	Stelle d'oro (*L. Denza*)	Sig. E. Badini
20589	T'Affretta—Canzone-Barcarola (*F. Paolo Tosti*)	Sig. E. Badini
20590	Mergellina	Roma Fulgor
20591	Amor e' tre manere (*Segre*)	Roma Fulgor
20592	Non so Scardati (*L. Denza*)	Sig. E. De Franceschi
20593	Non e Ver (*Nattei*)	Sig. Gabardo
20594	Visione Venziana (*Brogie*)	Sig. Panerai
20595	Dopo (*F. Paolo Tosti*)	Sig. Pasquini
20596	Preghiera—Alla Mentsconfusc (*F. Paolo Tosti*)	Sig. Franco
20597	Chiarastella (*Cristofaro*)	Sig. Franco
20598	Il Tenentino (*V. Valente*)	Sig. Molinari
20599	Il cochiere (*G. De Gregoria*)	Sig. Molinari
20600	Palomma s' notte (*Bongiovanni*)	Diego Giannini
20601	So Turnato (*Falvo*)	Diego Giannini
20602	L' Automobilista	Adolfo Narciso
20603	Il Viaggiatore (*Bongiovanni*)	Adolfo Narciso
20604	La Mano (*A. Narciso*)	Adolfo Narciso
20605	Il Modo di Fare (*G. Lama*)	Adolfo Narciso

Standard Records in Swedish

20534	Hemkomsten fran Hea—Comisk Sång	Herr Bondesson
20535	Flickan med paraplyt—Comisk Sång	Herr Bondesson
20536	Stumpen—Comisk Sång	Herr Bondesson
20537	Svenak Folkwisa—Mezzo-Sopran	Fru Hellström-Osear
20538	Aria ur Regementets dotter—Mezzo-Sopran	Fru Hellström-Osear
20539	Magisterne flamma—Mans duett	Herr O. Edberg and G. Wennmann
20540	Att ha bildning—Comisk Sång	Herr Textorius
20541	Amandas lilla hast—Comisk Sång	Herr Textorius
20542	Min tös—Original visa	Herr C. Barcklind
20543	En liten visa af Maja—Comick Sang	Herr Noree
20544	Aftonstamning—Sopran	Frk. Larsen
20545	Lilla vannen—Sopran	Fru Mally Högberg
20546	Afaked—Bas	Herr Sjöberg
20547	Svarmeri—Tenor	Herr Nyblom
20548	Nar mamma var flicker	Frk. Ingeberg Sandberg

Trade Bulletins

Sales Department Bulletin No. 35
August 2, 1909
Trade Information for U. S. Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J

GEM COMBINATION TYPE PHONOGRAPH.

DESCRIPTIVE.

A new Combination Type Phonograph, at a list price well within the reach of every one, and at the same time containing the same excellent features embodied in our newer type Phonographs equipped to play both Standard and Amberol Records.

In appearance this Phonograph is like the model "B" machine, except that the frame casting is a little larger.

The motor has been changed, and is fitted with a special main spring, made of a particular kind of steel, and is slightly thicker than the old spring. The machine will run fully one Amberol Record, or fully two Standard Records. This new spring is very powerful and produces perfect regulation.

(The trade is warned not to replace these springs with ordinary ones that can be purchased in open market.)

The motor is also equipped with a new winding ratchet and pawl, which is absolutely noiseless when winding.

PRICE.

List price, $15.00, subject to regular Dealers' "Gem" machine discounts; 30 per cent. from list.

EQUIPMENT.

Equipped with a model "K" reproducer, having a model "C" and model "H" sapphire assembled in separate arms, mounted on a swivel plate set in the overhanging weight; attached to this swivel plate is a pointer or lever, thereby enabling the user to readily change the position of the sapphires for playing either the Standard or Amberol Records.

To play the Standard Record the index pointer must be turned against stop-pin at figure 2. To play the Amberol Record the index pointer must be turned against stop-pin at figure 4. In order to make these changes, the reproducer must be taken out of the diaphragm-arm.

CAUTION.

In replacing the reproducer, care should be taken that the sapphire does not come in contact with the lower part of the opening of the speaker-arm, also that the reproducer is located correctly, and that the set-screw is tightened.

FINISH.

The machine body is finished in a rich deep maroon, with black and gold stripes, and bears the name "Edison" instead of the word "Gem."

HORN.

A specially finished maroon colored horn, which will be packed in case with the machine; 19 inches long; bell, 11 inches wide.

HORN-CRANE.

Regular nickel two piece Gem Crane set in socket in machine body.

SELLING DATE.

To be placed on sale simultaneously in the United States and Canada on October 1st, 1909.

Suspended List, Aug. 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

N. Y., Buffalo—Neal, Clark & Neal Co.
S. D., Deadwood—Early Bros. (L. B. Early Co.)
MO., Lamar—F. O. Scott.
TEX., Big Sandy—G. C. Ferrel.
MINN., Wabasso—J. J. Hoffman.
WASH., Ballard—Parker Drug Co.
ILL., Chicago—Chicago Film Exchange.
NEB., Omaha—Chicago Film Exchange.
IA., Boone—J. Lea Simpson.
MICH., Battle Creek—American Motor & Cycle Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

REINSTATED.

COLO., Rocky Ford—The Bolton Music Co.

Among the Jobbers

The Kipp-Link Co., of Indianapolis, have moved from their old location on Washington street, between Meridian and Pennsylvania, to their wholesale rooms farther west in Washington street. At their present location the company are conducting a wholesale business only. They handle the Edison goods only.

The branch of the Eilers Piano House at Boise, Idaho, recently disposed of its stock of sheet music to make room for an expansion of the talking machine department, and is now carrying a large assortment of machines and Records of all kinds.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
Eiler's Music House.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd
Winnipeg—R. S. Williams & Sons Co., Ltd

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

I.C.S. LANGUAGE SYSTEM
WITH
Thomas A. Edison
PHONOGRAPH

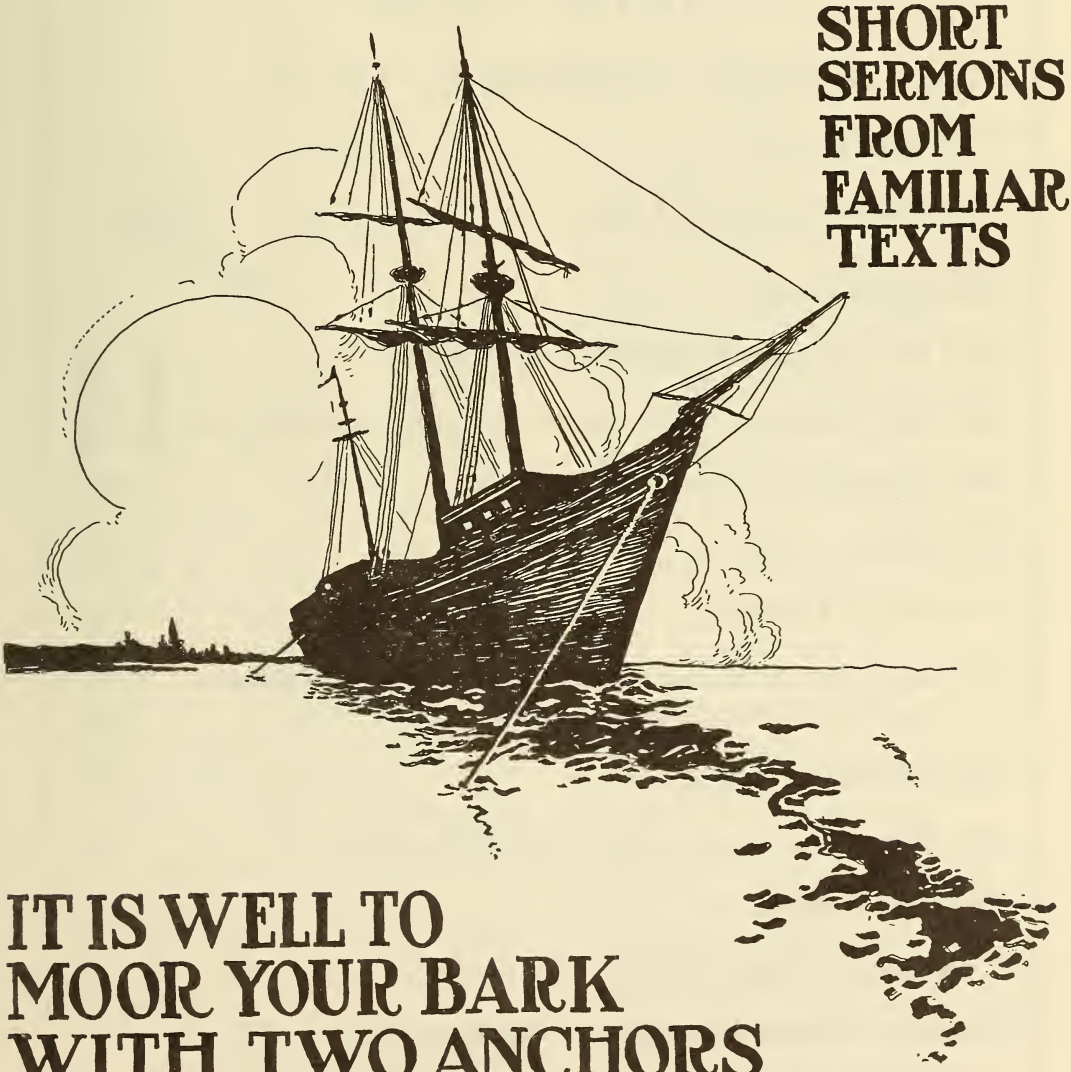
There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII October, 1909 No 10.

SHORT SERMONS FROM FAMILIAR TEXTS



IT IS WELL TO MOOR YOUR BARK WITH TWO ANCHORS

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. VII. OCTOBER, 1909 No. 10

Short Sermons
from Familiar Texts

TEXT:

It is well to moor your bark with two anchors.

HERE is a bit of nautical wisdom that isn't bad for a business motto on land.

Most Edison dealers consider the Edison Phonograph their main stay. They figure it out that if they can sell Phonographs, the Records will sell themselves and bend every energy in that direction.

That is true to a certain extent but only to a certain extent. While the Phonograph sells the Records in some cases, in others, the Records sell the Phonograph.

When an interested party drops into your store you do not offer the Phonograph for his inspection and let it go at that. No, sir. You get a line on the kind of music the I. P. likes, pick out a few Records and play them.

The sale depends upon two things —the Record and the manner in which the Phonograph brings the music out of it.

Records, therefore are the other anchor with which to moor your business bark. It is the Records that keep a Phonograph purchaser enthusiastic over his purchase; it is the Records that carry his enthusiasm to his neighbors and lead to other Phonograph sales; it is the Records that bring Phonograph owners back, month after month, to spend money over your counter.

See that your stock is complete so that every Record called for can be furnished when called for. See that your stock is so arranged that you can find what is wanted promptly. See that the new Records—both Standard and Amberol —are brought to everybody's attention in every possible way.

You sell but one Edison Phonograph to a family. You can sell Edison Records to one family as long as you make the effort.

The Phonograph and the Records are your two business anchors —don't try to dispense with either —they are equally important.

The Edison "Amberola"

Official announcement will shortly be issued by the Sales Department apprising the trade of the exact date on which the new Edison "Amberola" will be placed on the market. Preliminary to such announcement a brief description of the machine, preceded by a recital of the reasons that are responsible for its manufacture will doubtless prove interesting to the trade.

MISSION OAK FINISH (CLOSED)

The "Amberola" is the product of a popular demand, equally as insistent and emphatic as prevailed before the "Fireside" and new combination "Gem" were produced, although emanating primarily from an opposite source. Jobbers and Dealers have long and persistently urged upon us the necessity of putting in their possession a machine with which they could appeal to that portion of the music-loving public whose incomes would permit them to purchase a high-grade machine that combined utility and perfection of tone reproduction and projection with the highest ornamental effect.

It was pointed out to us that with such a machine they could approach a trade that either would not be interested in the present type of Phonograph because of a prejudice formed by hearing some of the types that at first brought the instrument into disrepute, or that, if interested, preferred a high-grade instrument that would harmonize more thoroughly with the home surroundings. We felt the force of the arguments and set our experts to work to devise an instrument that would meet all requirements.

The result is the "Amberola." It is not the creation of a week or a month; it is the result of patient, intelligent effort on the part of men who are pioneers in the details of Phonograph manufacture. We are proud of the "Amberola," for we feel that we have given to the public a Phonograph that will appeal with irresistible force to the discriminating music-lover and will emphasize the exalted position that the Edison Phonograph has assumed in the realm of musical instruments.

MISSION OAK FINISH (OPEN)

It is an Edison product and fully maintains the standard that name demands. It carries the guarantee of excellence in every respect that accompanies Mr. Edison's name.

The distinctive features of the "Amberola" are its combination of mechanical excellence, (which means that it is a perfect musical instrument) with originality of design, grace of contour and perfection of style and finish.

It is a concealed horn machine with a highly artistic and useful Record cabinet.

The cabinet is finished in either mahogany (piano finish) or mission oak. It is mounted on patent roller castings. Four drawers equipped with special clamps in bottom accommodate one

MAHOGANY (PIANO FINISH)

hundred and twenty Standard or Amberol Records in original cartons. Its dimensions are: height, 49 inches; width, 21 inches; depth, 22 inches.

It is equipped with a traveling mandrel and has a stationary, new style diaphragm reproducer. It has also an automatic stop and a combination starting lever and reproducer lift. By lifting this lever the feed nut is released and sapphire raised for return of the mandrel and removal of the Record. When lever is pressed down the sapphire is lowered to a contact with the Record and the motor is also started. The motor is of improved type.

The "Amberola" opens up a new field for the Dealer. It is an additional and valuable asset to his business. It will appeal strongly to people of refinement and means because of its beauty of design and finish, which will harmonize with the most artistic surroundings, and should prove an exceptionally good seller for the holiday trade. It is peculiarly adapted, because of its design, to hotels, clubs, restaurants, lodge-rooms, reading-rooms and places of public amusement, and the alert Dealer will find in such places a profitable field for its introduction. The list price of the "Amberola" is $200.00 and the discounts so attractive as to permit of a wide margin of profit to the trade.

We urge upon every Dealer to place his order with his Jobber AT ONCE for at least one to use for exhibition and sale purposes. The "Amberola" will be placed on the market on December 1.

Our Advertising Campaign Begins

The widely discussed $500,000 advertising campaign which the National Phonograph Company will wage throughout the coming season, has been inaugurated. If among our Jobbers and Dealers there was one (and there were undoubtedly many) to whom the statement of the Company's intentions made at the Atlantic City convention, sounded extravagant in face of the then widespread business depression, let him now dismiss the doubt. The National Phonograph Company makes no rash promises. The contract has been let; the work is well under way. It is probably the largest single advertising contract ever placed by a talking machine company. We shall utilize the columns of four hundred and fifty newspapers and the twenty-five leading magazines of the country. We regret that we are unable to advertise in every city and town in the United States, but we have to keep within the bounds of the appropriation, which is universally admitted to be pretty generous. We had to content ourselves with the selection of such papers and magazines as in our judgment would do the best work in creating a general demand, at which point the duty of the manufacturer ends. We shall have some interesting news on this subject in succeeding issues. Watch for them.

President Dyer's Views on the Situation

In fine health and spirits, after a two months' tour of the Continent, President Frank L. Dyer is back at his desk prepared to direct the affairs of the National Phonograph Company in the vigorous campaign for business it has already begun. He arrived on September 9th on the "Deutschland" of the Hamburg-American Line, accompanied by Mrs. Dyer and son Jack, and was given a hearty welcome by officials and department heads of the Edison interests who had assembled at the pier to greet him. Mr. Dyer has been abroad since July 10th and spent the greater part of his time in England, France and Germany, combining business with pleasure. One of the objects of his trip was to secure Grand Opera talent for Edison Records. The most important acquisition made in this respect was an exclusive contract with the celebrated Austrian tenor, Leo Slezak, with whom he spent a couple of days in the little village of Cauterets in the Pyrenees, a few miles from the Spanish border. He found Slezak to be a man of most attractive personality and predicts that he will score a tremendous "hit" with the American public on his coming tour. Asked to express through the columns of the Monthly his views on the talking machine situation in general and his advice and suggestions to the trade for the coming season, Mr. Dyer said:

"The outlook for business in the Phonograph line on the Continent is very encouraging, and in Great Britain particularly I anticipate a brisk restoration of normal conditions. In this country the prospect is even brighter. With the passage of the tariff measure the confidence of manufacturers was restored and the great industries of the country, which were in a state of uncertainty until its provisions were defined and understood, began to resume active operations. Added to this is the fact that crops were never better than they are this year, which condition alone guarantees the permanency of our returning prosperity. Reports of railroad earnings and of unusual activity in the coal and iron industries confirm the belief that the country will soon enjoy a measure of prosperity approximating that which prevailed at the start of the financial depression. The return, however, will not be immediate in all lines, especially in those branches that do not contribute to the actual necessities of life, in which the Phonograph is included. Luxuries, quite naturally, must wait until the necessities have been provided for. I do, however, anticipate a fall and holiday trade of unusual magnitude in the Phonograph line. Why? Well, for one reason, the farmers, who were least of all affected by the hard times and who are consistently good customers of ours, will soon have their crops harvested and be in a position to devote some time to amusement. That means a lot. And mechanics and laborers, already reassured by promising conditions, will do likewise. For another reason, the line has been made more attractive this year to holiday buyers. During the period of lessened activity we have improved the opportunity to perfect the Edison Phonograph in several details that have greatly enhanced its value as a musical instrument and will make it more desirable than ever as a Christmas gift. The greatest of these, and by far the most important advance in the talking machine industry since Mr. Edison invented the Phonograph, is the Amberol attachment which made possible the Amberol, or four-minute Record, the longest playing Record in existence. It not only doubled the amount of entertainment but made possible a wider choice of selections for our Records. Other improvements are the new Cygnet horn, which economizes the space that the Phonograph takes up, and the new Fireside and Combination Gem Phonographs, which are popular priced machines with all the attractive features of those of a higher price.

We will shortly place upon the market our new concealed horn machine—the Amberola—a beautiful combination of artistic and mechanical excellence in which sound reproduction and tone-projection are perfected to a marvelous degree. The tones of this instrument are round and full and wonderfully natural. Other machines of a similar type are to appear in the near future. Consistent with the advances made in mechanical excellence has been the improvement in the character and quality of our Records. We are placing before the public the best offerings of the most celebrated masters of music and composition. We are employing the services of musicians who stand at the head of their profession and of the most widely known and highly esteemed vocal artists. Sousa and Herbert and Strauss are examples of the calibre of the artists we are employing in our Recording plants.

In the Grand Opera field we have lately added Leo Slezak and Riccardo Martin to complete a catalogue that already includes the names of such famous artists as Constantino, Van Rooy, Abbott, Blass, Campanari, Scotti, Dippel, Jacoby, Resky, Burgstaller, Ancona and others.

All these improvements in a line that offers

extraordinary inducements in profits to be realized make the retailing of Edison Phonographs a more desirable branch of business now than ever before, and, realizing that fact, we are preparing to extend our territory. For that purpose we have increased our sales force by fifty per cent. As if that were not sufficient proof of our confidence in the future of the business, we have recently placed a contract for advertising probably larger than any similar contract ever closed by a talking machine company. We are going to spend half a million dollars this year in advertising Edison Phonographs and Records. We shall employ about four hundred and fifty newspapers and thirty popular magazines for that purpose. That's a pretty good example of optimism, is it not? Don't you think it's worthy of emulation by the trade? We are trying to infuse in the Dealer a spirit of buoyancy and faith in the immediate future of the business. *We are going to create a general demand for Edison Phonographs and Records.* The Dealer who appreciates that fact will at once prepare to anticipate the demand. He will overhaul and replenish his stock for the holiday trade and make preparations to supplement our work by local advertising, by revision of his mailing lists, by attention and thought to effective window displays—in short, by every means of intelligent effort of which he is possessed. The dealer who does not catch the spirit of the occasion will fall by the wayside—this is to be a campaign of the fittest. Optimism and co-operation are the watchwards; there is no room for the doubting or the idler. The man who has lost faith in the future of the business is not wanted. He has lost the force of the lesson taught by the recent depression—that the talking machine business, by its survival and elasticity, proved that it has passed from the category of a musical toy to that of a high-class musical instrument, and has established its permanency among our commercial institutions."

New Edison Cygnet Horn

Utility + Symmetry + Style = Perfection.

That equation is the epitome of the new Cygnet Horn as consideration of these three essentials as they apply to it will prove.

Utility: The fact of its being an upright horn and that it consequently takes up no more room than the machine itself, except in a perpendicular direction, is the proof of its utility. It will very nicely fill a perhaps otherwise vacant corner of the room and make a decidedly pleasing addition to the furniture. It remains suspended in the same space from the horn crane after the cabinet is closed. It can be turned in an arc of 180°, so that if placed in a corner it has the range of the entire room. So much for its utility.

Symmetry: Its name, Cygnet (young swan), suggests its shape which is similar to that of a swan's neck and follows the same graceful curves. Its size (29 inches above the cabinet) is admirably proportioned to the size of the machine itself and consequently adds to the general effect. The horn crane conforms in shape to the horn, so that its graceful outline is preserved.

Style: Its colors, oak, mahogany, or black with gold stripes, are selected because of the choice they offer to the purchaser of selecting a horn that will harmonize with the general color effect of the room. Each of the three designs is peculiarly pleasing to the eye and adds to the general attractive appearance of the horn.

That's the proof of the equation. No more perfect horn in any particular has ever been placed upon the market. Its sale goes merrily on because of the fact that, like other Edison Products, *it was created by a popular demand.*. Its appearance in the market was not made until a model was devised that would combine these points of perfection without detracting from the volume of sound, the clarity of tone or distinctness of enunciation.

It has been on the market since September 1, and the volume of orders received to date indicates that a popular chord was struck by its introduction. It is an indispensable part of every Dealer's equipment for the holiday and winter trade, and the wise Dealer is the one who will recognize that fact and equip himself to supply the demand *at once.*

Agreement Department Bulletin to Jobbers

The attention of our Jobbers is drawn in a particular manner to Agreement Department Bulletin No. 56 of September 2 in which we emphasize the necessity of signed applications sent to the Company from parties who desire to take up the Edison line being accompanied by a statement of the initial order, specifying the number and types of machines and quantity of each style of Records. The non-receipt of this information will only result in unnecessary correspondence and delay that will be obviated by co-operation in the slight degree requested.

Johann Strauss

The musical world in general and the Edison Phonograph public in particular will be interested in the announcement that Johann Strauss, Europe's foremost conductor and composer, is now under exclusive contract with the National Phonograph Co., by the terms of which we have the sole option on the services of his famous orchestra for the reproduction of musical selections on Phonograph Records.

The arrangement made with Herr Strauss is very similar to that which exists with Victor Herbert in this country.

Herr Strauss, in addition to leading his own orchestra, will act in a supervisory capacity at our Recording Plant in Berlin over the better class of compositions reproduced for our German catalog.

The work of recording the Strauss selections is now going on and several numbers will shortly appear in the German list of Edison Records.

It is expressly stipulated in the contract that Johann Strauss *shall personally conduct his orchestra* so that the public may rest assured that the Records that bear his name will be genuine Strauss Records in every sense of the word.

The engagement of so prominent a figure in European musical circles by the National Phonograph Co. has excited extensive and flattering comments from the press of the continent.

Johann Strauss is to Europe what Victor Herbert is to America, and this supervision of the compositions that will be recorded for us at Berlin is bound to have a tremendous effect in improving their character.

Like Herbert his musical talent is inherited.

Two generations of musicians, to whom not Europe alone but the entire world unhesitatingly awarded the palm of supremacy in the composition of dance music, combined to bestow upon him the heritage of their genius.

A synopsis of the career of his distinguished predecessors would serve to give some idea of the wealth of genius which the young Strauss naturally inherited, but space forbids.

Johann Strauss, the third in succession of the world renowned Viennese "Waltz Kings" to bear that name. His grandfather, the original Johann, formed with Josef Lanners the creative duo of the Vienna Waltz and his uncle, the second Johann, won world-wide reputation by his composition of "On the Beautiful Blue Danube." Johann Strauss 3rd, the subject of this article, was born in Vienna in 1866.

At the early age of six he received piano and violin instructions and later on took a course in the theory of music with Prof. Navratil.

After passing through the "Gymnasium" he studied jurisprudence at Vienna University and in obedience to the wishes of his father, devoted himself to an official career.

In 1890 he entered the service of the Austrian Government and after five years connected with the Board of Culture and Education was promoted to the position of Chief.

Despite the stress of his duties as a government official he continued his musical studies during this time with unflagging energy, his natural inclination for a musical career being stimulated by the encouragement of "Uncle Johann" who had long recognized and assisted in the development of the unusual talents of his nephew.

In 1898 he gave up his official position much to his uncle's delight and thenceforth devoted himself entirely to the musical profession, as his predecessors had done.

In that year he wrote the Opera "Katze and Maus" (Cat and Mouse) the text of which was worked out by Fred. Gross and Victor Leon after the "Damenkreig" (Ladies War) of Scribe.

This was produced in December of the same year at the Vienna Theatre and met with a flattering reception.

In 1899 he organized his own orchestra and conducted it during a six months' tour of Germany with signal success.

In the beginning of the year 1901, after his father's retirement, he was called to the Austrain Imperial Court to act as director of music at the various court functions at which post he remained until 1907.

In the meantime he annually toured the continent with his now famous organization greatly adding to his reputation and popularity.

On the occasion of the Coronation of King Edward VII at London in 1902, he was signally honored by being chosen to direct the music at the court festivities, his own musicians donning for that purpose the uniforms of the English Court Orchestra.

In the same year he played before almost all of the crowned heads of Europe.

In 1902 on the occasion of a concert tour of the Orient he appeared before Sultan Abdul Hamid II in the Yildiz Palace.

He is the composer of many dance numbers, principally waltzes, of which his "To the Brave Belongs the World" is probably the best known.

In recognition to his remarkable talent he has been decorated by the courts of Europe and other countries in which he has appeared.

Thomas A. Edison Guest of Honor

In the brilliant glow of thousands of the lights his fertile brain has given to the world, surrounded by friends and associates—some of them men who were identified with him in the days when he was an obscure, struggling inventor—the Wizard of Menlo Park sat as guest of honor at the banquet at Briarcliff Lodge, Briarcliff Manor, N. Y., on the evening of September 2, which marked the close of the thirtieth annual convention of the Edison Illuminating Association. The association, which is composed of men who have been actively engaged in exploiting the lighting inventions of Mr. Edison, annually brings together the most prominent figures in the electrical field in the United States. It was the first time in fifteen years that Mr. Edison had found it possible to attend the convention and the warmth of his reception indicated that the members fully appreciated the honor he did them by his presence. He was kept busy during the day renewing old acquaintances and exchanging anecdotes with the pioneers of the industry. At the banquet in the evening, which he attended in company with Mrs. Edison, he occupied the post of honor and was made the recipient of many flattering tributes to his wonderful genius and inventive powers. Following his inflexible rule, Mr. Edison did not respond in person, his acknowledgment of the compliments being conveyed by his old-time friend and associate, Mr. Samuel Insull, of Chicago, who expressed the pleasure Mr. Edison felt at meeting so many of his old associates. Other speakers were Edward H. Johnson, formerly president of the old Edison Electric Co.; S. P. Fish, of the American Telephone and Telegraph Co., and Prof. Chas. P. Steinmetz, of the General Electric Co. Among the guests were Mr. and Mrs. George B. Cortelyou, Anthony N. Brady and F. A. Vanderlip.

The Diaz Record

In our September issue we made brief reference to the fact that President Diaz of Mexico had done us the honor to make an Edison Record and had also given his consent to our placing it before the people of the United States and foreign countries as well as those of his native land. The Record was made by President Diaz on the invitation of Thomas A. Edison, whose acquaintance with the distinguished soldier-statesman dates from the early days of the electric light in New York. It is a tribute of recognition of the wonderful genius of the inventor of the Phonograph. By a happy coincidence the machine used for the recording is the identical one into which President Taft spoke when he made his famous series of speeches prior to the late election. In view of the coming meeting between the presidents of the two great republics of North America, the Record should prove of the greatest interest to the people of this country and Mexico, and ought to be in demand in other countries as well, as it is the first time that the ruler of a great nation has made a Record of his own voice for distribution in this manner. The matter on the Record, which is No. 20,315 "El Presidente Diaz al Señor Edison" ("President Diaz to Mr. Edison") is in Spanish and addressed to Mr. Edison, being a reply to a letter by him to President Diaz. The Record, which will be a unique and valuable addition to every collection, will be placed on sale in Mexico about October 15, after which date it may be sold in the United States.

The Protection of Our Jobbers

The attention of the trade generally is invited to a letter of our Sales Manager, dated September 10, 1909, and directed to the California Trade in particular. It is scarcely to be believed that any Jobber would lend himself knowingly to so flagrant a violation of the terms and conditions imposed upon the sale of Edison products: it is unquestionably a case of unfamiliarity with the particular clause of the contract covering the matter of payments. The promptness with which the Company acted in the matter is indicative of its vigilance where the interests of its Jobbers and Dealers are concerned. The letter follows:

September 10th, 1909.

TO THE TRADE:

Our attention has been called to a circular issued by one of our Jobbers, quoting special terms on goods of our manufacture, the Jobber agreeing to accept notes, *without interest,* in payment of Edison Phonographs.

We would respectfully point out that this would be a direct violation of the terms and conditions under which our goods are sold, as our terms on these goods are strictly 30 days net, and where a note settlement is accepted, the notes *must bear legal rate of interest.*

We regret sincerely the necessity for calling your attention to this matter, but it is being done in justice to our other Jobbers. who are adhering strictly to the terms of our contract.

Selling the Goods

"Because," or "In Spite of"

The most famous pitcher in the National League is "Three-Fingered" Brown of Chicago. In one of the championship games between New York and Chicago last season, when New York was badly beaten, one of the newspapers said that the only way for New York to win the pennant was to get a pitcher with only *two* fingers.

Brown isn't a great pitcher *because* he's shy a finger. He's great *in spite of it.* He uses his head.

If the other fellow's got the advantage of you on show windows, you've got to use your head to do the business in spite of him. You've got to make yours work overtime, keep the display changing and make the attractiveness of your windows simply a sample of the attractiveness inside your store.

P. T. Barnum once said, "The people like to be fooled." The fact that he always gave a better show than he advertised proved that he didn't believe it himself—but his competitors swallowed it and practiced it. He did the big business while they played to empty benches. So it really looks as if old Barnum just tossed off that epigram to fool his competitors, and they bit.

Give a better show than you advertise. Make your window display as striking as you can, but make the interior of your store even more so. Advertise concerts and give more than you advertise. Impress your prospects with that kind of attitude, and when they buy of you they'll feel they're getting more than they paid for.

Bailey, Mr. Barnum's partner, was one of the quickest men to see an advantage and use it. A rival show once telegraphed to Bailey offering him a mammoth salary. Bailey had a twenty-sheet poster made of the telegram, with a heading, "This is what our rivals think of men who produce shows like ours," and had it pasted up along the entire route of the circus.

It isn't often you catch your competitor at just this kind of a disadvantage, but it's up to you to lay for your chance and at the same time keep your eye open to see that he doesn't get anything on you.

It's a lot easier to keep ahead than it is to catch up after the other fellow gets the start.

Ad Records

You have blank records and Recorders. Make up an ad record now and then and slip it in between numbers at your concerts and demonstrations. Make them timely and local. For instance:

"Mrs. Soanso's tea was one of the most delightful affairs of the week. Just at the time where the usual reception begins to grow tiresome and folks begin to wonder why they came and what their hands are for, the Phonograph came to the rescue with Victor Herbert's "Red Mill" and a song by Vesta Tilley. It was the first reception we've ever seen where the crowd was sorry to leave."

Get solid with the newspaper reporters. They can do you a lot of good just slipping a mention of the Phonograph into the news in connection with a story now and then—and if you can work up a story that has real news interest the editor may be persuaded to run it when real news is scarce.

The best authorities on salesmanship say that it's bad salesmanship to sell a man anything he doesn't want. *Good* salesmanship is in making the man want what he thought he didn't have any use for—in creating a real desire.

Even though a purchaser may feel beforehand that he ought not to afford an Edison Phonograph, if he is thoroughly instilled with the idea that he really wants it (and it's pretty hard to find anybody who doesn't want it) he'll never be sorry he bought it.

Therefore it's up to you to get a line on the kind of music your prospect likes best and demonstrate it to him—to show him the amount of pleasure to be derived from an instrument and at what small expense. If you sell on monthly payments, make clear to him the fact that he enjoys the full benefit of the Phonograph all the time he's paying for it, and that the outlay is so small he'll hardly feel it—that its novelty never wears off so that he's never "paying for a dead horse" as in purchasing most anything else on payments.

Done anything as yet to interest the foreigners in your neighborhood? Arranged a concert for their (and your) benefit? Get them interested before the holidays, by all means.

Are You Prepared for the Holiday Trade?

Do you realize that the holidays are fast approaching? A few weeks more and the Christman spirit will begin to manifest itself by suggestion in newspapers, advertisements and window displays. How are you preparing to take care of your share of that trade? Have you done anything at all? Look over your mailing list? Repaired and polished up your machines? Inventoried your stock of machines and Records? Given any thought to how you are going to advertise your holiday attractions? Surely you are not going to wait until the eleventh hour to do all these things. If you do, some will be poorly done and others won't be done at all. That logical, isn't it? You know what procrastination did for you on other occasions: it will do the same thing again if you let it. You know the inevitable result of waiting until the last minute to place your holiday orders—delay, dissatisfaction and disappointment, not to speak of lost sales. Give US a chance. Place your orders early so that we in turn can lay our plans to take care of them. Let's see if we can't improve things in that respect this year. Let's try to avoid the unnecessary mistakes and disappointments of previous years. Read what our sales department has to say in regard to Dealer's stocks in their letter to the trade under date of September 18—it contains food for reflection on your part.

TO THE TRADE:

In view of the continued improvement in business conditions, we have deemed it advisable to issue this letter to the trade, as due to the approaching fall season, in connection with the vast sums of money we are expending for advertising, we have every reason to believe the demand for our goods will be unprecedented, which leads up to the question: IS YOUR STOCK of "Edison" goods in a condition which will ENABLE YOU to fully and promptly meet the requirements of YOUR trade?

Our line is so extensive and varied, that time and space prevent our calling attention to all the "good things" individually, so some will be passed over with but casual comment, as for instance,—regular Phonographs and two minute Records; our list of the latter, however, being kept up to the usual high standard as to quality. The later models of Phonographs are adapted for the use of both types of Records and to these we direct your special attention, in connection with the Amberol, or four minute Record (which by the way, plays longer than any other make of record now on the market), thus affording double the amount of enjoyment which is to be had from the use of Standard Records, and with LARGE RETURNS TO THE DEALER. Our list of Amberol Records has been steadily increased, and with the special fifty numbers to go on sale October 1st, 1909, a variety of selections is offered which will meet the approval of even the most discriminating tastes.

It would also seem opportune to point out that at the present time there are many thousands of regular type Phonographs still in use, equipped only for Standard, or two minute Records, and we believe with but a slight effort on your part, many Combination Attachments could be disposed of, thus netting you not only a profit from the sale of the Attachment, but the increased margin which would accrue from future sales of Amberol Records, and as there are doubtless many of your customers whom you could approach on this subject,—ISN'T IT WORTH WHILE?

Trusting you will accept our remarks and suggestions in the spirit in which they are intended, and wishing you continued success in the handling of our line, we beg to remain,

Yours very truly,

NATIONAL PHONOGRAPH COMPANY,
F. K. DOLBEER,
General Manager of Sales.

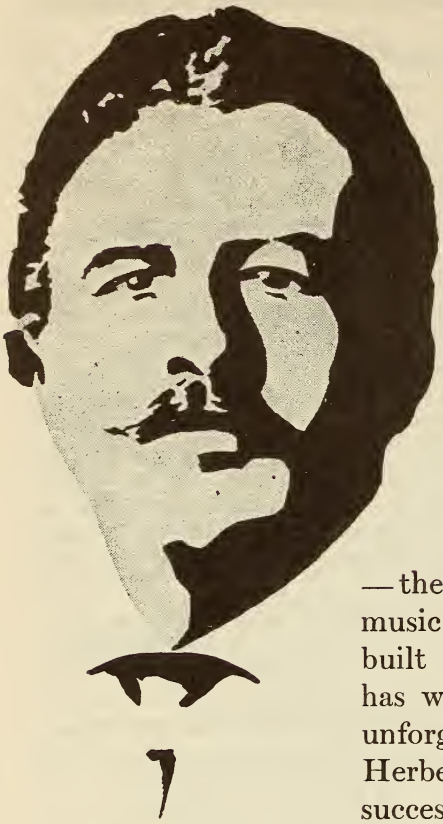
Amberol Attachments! Amberol Records! Amberol Sales!

The greatest impetus that the Phonograph business has received in many years was unquestionably caused by Mr. Edison's invention of the attachment which makes it possible to play the four-minute Amberol Record. That it played an important part in instilling life into the business during the late period of financial depression every Dealer must recognize. He must also be alive to the fact that now that we are facing a speedy return of prosperity its value as a money-getter will increase a hundredfold. Comparatively few Edison Phonographs have been equipped with the Amberol attachment. The field has hardly been surveyed as yet, let alone invaded.

Do you realize the possibilities that are latent in your immediate territory, Mr. Dealer? Have you stopped to consider the many Phonograph owners who stopped buying Records because of the hard times and consequently lost some interest in the Phonograph, but who are now in a position to spend some money for home entertainment? Can you figure out what it will mean to you if you succeed in reviving that interest by inducing them to equip their machines to play the Amberols? It won't be hard to do so if an owner has heard the Amberol; if he hasn't it's up to you to see that he does. When he does hear them he will be in a receptive frame of

(Continued on Page 12)

This striking two-page advertisement is appearing in



Victor Herbert

—the man who knows how to make popular music good and good music popular, who has built up the finest orchestra in the world, who has written some of the most irresistible and unforgetable music in this country—Victor Herbert will have a big part in the musical success of the Edison Phonograph and the Records that are made for it.

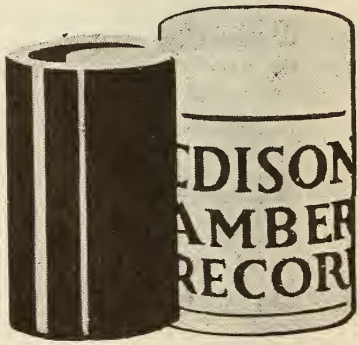
This means that the music on the Records is going to be better and more popular, that Victor Herbert will write some of it and that his orchestra will play some of it exclusively for Edison Standard and Amberol Records, and that Victor Herbert looks upon the Phonograph as the natural method of distributing good music around the country, just as a writer would use a book.

Good dealers, who will demonstrate the Edison Phonograph and have a large collection of Edison Records, are everywhere. There is one near you.

"The Edison Phonograph and the Home" is the name of an elaborately illustrated book, giving some of the reasons why you should have a Phonograph.

Edison Phonographs, $12.50 to $125; Edison Standard Records, 35c; Edison Amberol Records (twice as long), 50c; Grand Opera Records, 75c.

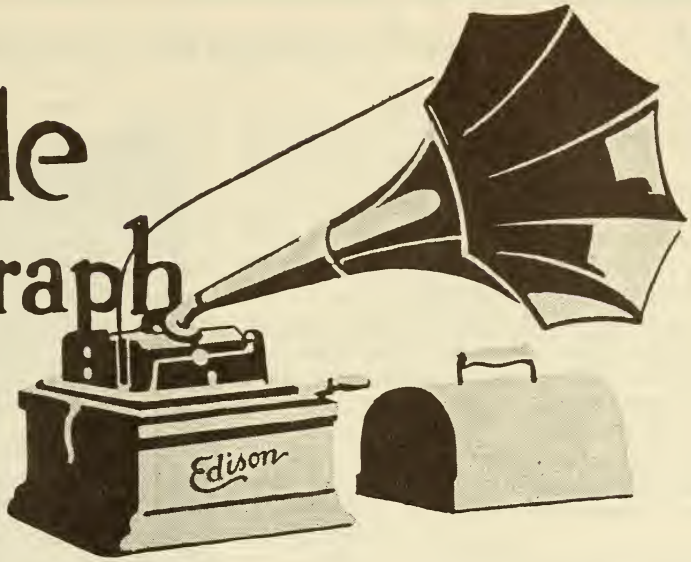
NATIONAL PHONOGRAPH CO.
Lakeside Ave., Orange, N. J.



The two-page advertisement will be the keynote of o
business for you. Hav

e big Magazines and National Weeklies for October

The Fireside Phonograph



$22.00

This Edison Phonograph plays both Amberol and Standard Edison Records. It is equipped with horn and long-running motor, is beautifully finished, compact and convenient. Its purchase means the opportunity of hearing all kinds of music in your own home.

EDISON STANDARD RECORDS play two minutes, and there is an infinite variety of music available in this form.

EDISON AMBEROL RECORDS play four minutes, and are adapted to longer pieces and to those that would be sacrificed by cutting.

New Amberol Records are offered each month together with the New Standard Records —all the world's best music to date.

The Fireside Phonograph can be seen and the Standard and Amberol Records heard at the store of any dealer.

There are dealers everywhere with whom you can make arrangements for purchasing, frequently on the instalment plan.

There is no excuse for any home being without good music now.

Mr. Edison has said that he would like to see an Edison Phonograph in every home.

NATIONAL PHONOGRAPH CO.
Lakeside Avenue, Orange, N. J.

npaign for 1909-10 and they are going to make more goods when wanted.

(*Continued from Page 9.*)

mind and that's your cue to talk attachments. Our sales department, in a circular letter of August 10th, called attention to a plan found successful by one of our large Jobbers. For the benefit of those who may have neglected to accept the suggestion we will briefly outline the scheme. Its requirements are:

1. A list of owners of Edison Phonographs.
2. Type or hand-written letter explaining the merits of the Amberol Record and offering to send your repair man to the house to adjust an attachment without cost.
3. Amberol folder (form 1415).
4. Post-card reading as follows:

Date.....

(Name and City of Dealer)

Gentlemen:—I desire to take advantage of your Special Offer. Therefore, please enter my order for one .....attachment.

(*Style of machine*)

Your expert may call.....or as near that time as possible.

Charge .....
C. O. D.....
Name .....
Address .....

Write a personal letter to each name on the list; enclose a post-card and a folder, and mail sealed with a two-cent postage stamp. Have a good repair man ready and a supply of Attachments on hand, so that when the orders come there will be no delay in filling them. When your man puts on an Attachment, have him leave at least a half-dozen Amberol Records to try out the machine, or get an order for Amberol Records in advance to offset the trouble of putting on the Attachment. Afterwards, get permission to send some Records each month on trial, taking back what the customer does not want.

If you have a list of 100 machine owners, send the letter to 20 each week, or 3 a day, and not to the entire number at one time. It will get much more attention in this way, for everyone appreciates a personal letter, and you will not run the risk of getting more orders than your repair man can take care of.

Give the scheme a trial and watch your list of Amberol Record customers grow.

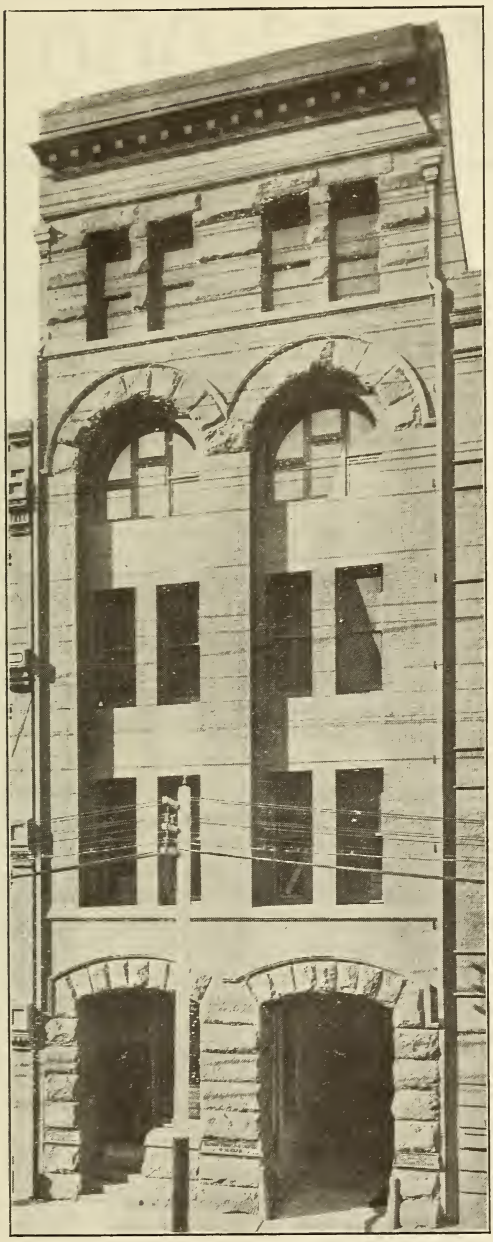
Taft Window Display

President Taft is now engaged in a very extensive tour of certain sections of the country. The enterprising Dealer who is located in a city or town covered by the itinerary of the Presidential party should immediately prepare to take advantage of that fact and dispose of his stock of the Records the President made before his election. The subjects treated by him on these Records are as live now as they were during the campaign of that time. His presence in your city will naturally create a lot of interest. People will struggle to see him and hear him speak and anything bearing his name will of course attract immediate attention. You can best turn that fact to your advantage by a window display featuring the Records. Call the attention of the passerby to the Records in some striking manner. For instance, announce by means of a huge placard the time of his arrival in the city and when he is to speak, reminding the public at the same time that he is inside your store at that moment prepared to address them on any or all of the twelve live subjects. Use small cards to advertise the subjects, one for each; don't crowd everything on one card. You could arrange them in an artistic manner with the President's picture for a center-piece. There are many ways in which you could arrange an attractive "Taft" window to aid you in disposing of these Records. Employ your ingenuity at once. It will give you an opening wedge to introduce the balance of your stock once you get the people inside your store. Don't miss this chance—it's too good.

National Phonograph Company Entertains

Our New York office, at No. 10 Fifth avenue, was the rendezous of a number of out-of-town Jobbers who arrived in the city during the first week of the Hudson-Fulton celebration. A huge stand had been erected in front of the building from which the parades of Tuesday, Thursday and Saturday were reviewed. While no formal invitations had been issued because of the inability to accommodate a large number of visitors in a satisfactory manner, it seemed to be understood by the visiting Jobbers that the latch string would be hanging on the outside as usual and in consequence the accommodations provided were taxed to the limit. Every effort was made by the officials of the Company to make the visitors feel at home, while they were our guests and it is safe to say that they departed from the city with pleasant recollections of their visit to No. 10 Fifth avenue.

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Edison Business Phonograph Co., Orange, N. J.



Our Australian Office

The above is a cut of our Australian headquarters at 340 Kent St., Sydney, N. S. W.

While excellent photographically, it fails to give an adequate impression of the dimensions to which our business in the Antipodes has grown.

Furthermore, there is nothing to indicate that the building is used exclusively by the National Phonograph Company of Australia, Ltd., other than the small signs appearing on either side of the doorways on the lower floor.

The truth of the matter is that this is only one of the four buildings our people occupy in Sydney.

In this building the first and a portion of the second floor are occupied as offices. The balance of the second floor and the entire third and fourth floors are used to carry Record stock.

On the opposite side of the street they have another building five stories high, in which their machines are *temporarily* stored. We use the qualifying adverb advisedly, for the volume of business transacted in "Kangarooland" indicates that the stock of Edison Machines and Records is never stagnant.

In addition to this they have a four-story building used for the storage of Records, and still another building on another street, which is also used for storage purposes.

The prosperous condition of our Australian interests is evidenced by the fact that arrangements are about completed for the erection of a building which will permit our Australian Company to carry on its entire business under one roof.

One of the largest and most enthusiastic Edison Jobbers in the country paid a visit to the factory early this month, and in speaking of general trade conditions said:

"We're still after business despite the fact that our line is strictly a luxury, or at least by no means a *necessity*. I have over six hundred open accounts on my books at the present time. During the past nine months there have been but three failures, and these due more to the Dealer's lack of enterprise than the general condition of business. Can you point to a single other line, which can boast of so few failures during the depression? I venture to remark that there are few indeed. It does seem as if Edison Dealers on the whole are made of the right stuff."

Your hardest competitor is not the man who undersells you, nor is he the man who underbuys you. But he may do both of these. The competitor you need most to fear is the man who uses brain plus energy plus system to keep things moving all along the line—always. Competition is no longer so much a matter of price as it is a matter of brains. The slovenly show window has a hammer out all the time for the store; it will knock any business.—*Talking Machine World.*

The Other 13,000

What they are doing and what they want to know about.

In the parade which was the feature of the Labor Day Celebration in Wagner, So. Dak., our enterprising Dealers in that place, The Wagner Drug Company, entered a large float, attractively decorated on which a machine playing Edison Records was set up. As the float passed through the streets of that town advertising matter was distributed among the crowd. Unfortunately lack of space prevents our reproducing the interesting photograph which The Wagner Drug Company sent us of their float. We are assured, however, in a letter accompanying the picture, that the advertising value of the float more than offsets the cost and trouble of entering it. Other dealers might do well to bear in mind this method of advertising the Edison product, when similar celebrations are held in their cities.

STORK VISITS THE EDISON CO.

BORN—To the National Phonograph Co.—a new baby, weighing about 30 pounds—stands about 10 inches high without any shoes on—Has already been christened, and answers readily when called Fireside—Everybody doing well, especially the new baby—Family resemblance to the older brothers and sisters is remarkable—Will be ready for adoption after May 10th—

This is the unique way Harger & Blish, of Dubuque, Ia., headed a letter to their Dealers concerning the new Fireside Phonograph.

According to a report of our Minnesota salesman, F. L. Hough, Jr., the store of L. Breckenridge, Pine City, Minn., is the most popular in that town, and the proprietor is a splendid example of the enterprising Phonograph Dealer. He gives concerts at all lodge and church affairs and gets after the business in every conceivable way. He has introduced quite an innovation in the line in the shape of some original advertising Records, with which he is increasing his sales of Amberol Records and attachments.

A Good Letter

Dear Sir:—

Have you a Phonograph? If not you do not realize the pleasure you are missing, for it is true that if you have an Edison machine in your home for thirty days, you would not have it taken out for $100 if you could not replace it.

The pleasure of making your own records, is worth the price of the machine.

Think of listening to the voices of your friends that are far away.

A Record made by absent children and loved ones, is beyond price.

With one you may learn foreign languages.

You may hear the latest songs, and music, and all for a few cents a day, the cost is small.

We handle only the genuine Edison Phonograph and Records. On the installment plan if you wish.

Machines fitted with large horns and cranes $12.50, $25.00 and $35.00 each.

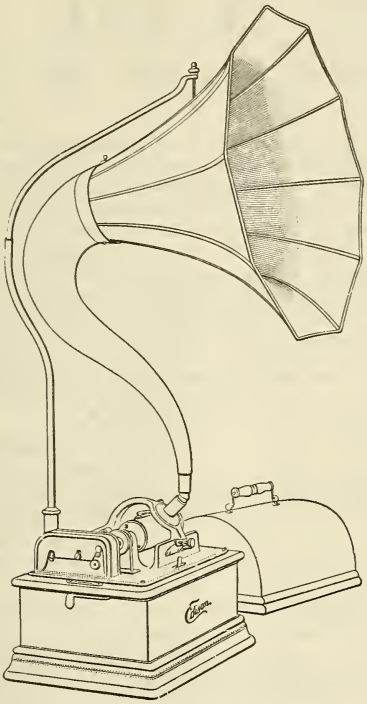
Call at our store and listen to the latest improved Edison machines and records—*The Winnek Co., Prineville, Ore.*

Scott & Jones, Edison Dealers of Youngstown, Ohio, recently moved into their new and commodious four-story structure at 254 West Federal street, the occasion being marked by a public reception for which a special musical program was provided. The store was beautifully decorated for the occasion, palms and vases of roses being scattered throughout the building. Their building is considered the finest of its kind in the city. The entire basement is devoted to the talking machine department, under the management of Robert M. McGowan. A full line of Edison machines and Records is carried.

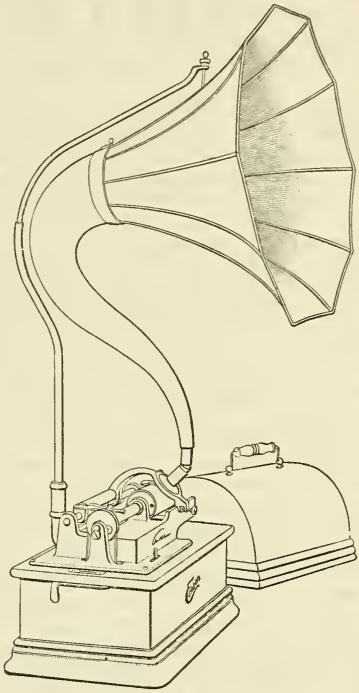
The following extract from a letter received from H. S. Jones, an Edison Dealer of Spencer, Iowa, late in August will make some other Dealers sit up and take notice. It goes to show that Mr. Jones realizes that the method that some people still employ of *waiting for business to come to them* died a natural death about a quarter of a century ago:

"I am sending a few clippings to let you know how things are running out here in spite of the torrid heat. I have sold a Phonograph every day for four days in succession, in spite of the boiling heat. I go out among the farmers and sell, and that's all there is to it. In addition, I sold 132 Records in one day, but not by sitting idly in the store for business to drop in my lap, but by going out and stirring it up."

New Stock Electros



Electro of above cut is No. 527



Electro of above cut is No. 547

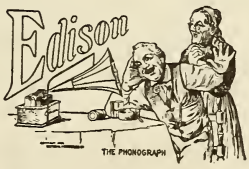
Electros of Machines with Cygnet Horns

The above line cuts illustrate the Home Phonograph equipped with the new Edison Cygnet Horn. We wish to advise the trade that we are now in a position to supply electros of four types of machines with the new horn equipment. Please note that the cuts will be furnished in *this size only*. In ordering, the following table will serve as a guide:

Line Cuts of Machines with Cygnet Horns.		Half-tones of Machines with Cygnet Horns.	
Fireside	No. 723	Fireside	No. 724
Standard	No. 527	Standard	No. 528
Home	No. 547	Home	No. 548
Triumph	No. 567	Triumph	No. 568

The trade should bear in mind the fact that the half-tones, while of course more pleasing to the eye, are not at all practicable for newspaper ads. They are sure to blur and spoil the effect of the ad. They should be used on heavily coated paper only to secure the best results. Use the line cuts for your newspaper work and don't forget to send us clippings of the ads from the papers in which they appear. Send them in separate envelopes, please. Exercise your ingenuity to compose a good ad to accompany your cut—it should not be hard to do so just now. Get busy.

Electro of "Old Couple"



Electro of above cut is No. 624-A

The line cut of "The Old Couple" with the word "Edison" added in the upper left-hand corner, was designed to match the Victor cut of the dog with the word "Victor" in a corresponding position. This is a very attractive cut and makes an excellent and striking accompaniment of an ad. The cut is furnished in two sizes—1½ inches wide, which is No. 624-A and 2 inches wide, No. 620-A. "The Old Couple" ad of the Edison Phonograph is perhaps as familiarly known by the public as any other ad now in use in the United States. The slight addition here made improves the original.

Advance List

Of Edison Amberol and Edison Standard Records for December, 1909

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before November 24th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on November 23rd. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on November 24th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after November 20th, but must not be circulated among the public before November 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on November 23rd, for delivery on the following day. Jobbers are required to place orders for December Records on or before October 10th. Dealers should place December orders with Jobbers before October 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for December

305 Angels from the Realms of Glory — **Edison Concert Band**

Our annual specially arranged Christmas band number. This glorious hymn of thanksgiving over the birth of the infant Saviour is given a most charming setting, which includes a quartette of mixed voices, a well-trained chorus and an appropriate introduction of Christmas chimes. The interludes between the five stanzas of the hymn (which is given complete) were composed specially for this selection by F. W. Ecke, Director of the Edison Concert Band. Words, James Montgomery; music, H. Smart.

306 When the Evening Bells are Chiming Songs of Auld Lang Syne — **Manuel Romain**

A sentimental ballad to the charm of whose melody is added an unusual degree of merit in composition. A most pleasing and appropriate feature is the introduction of a church-chime effect in the orchestra accompaniment. Mr. Romain's rendition of this number is surpassingly fine. Words, Robt. F. Roden; music, J. Fred Helf; publishers, Helf & Hager Co., New York City.

307 Bach's Air — **Victor Herbert and His Orchestra**

J. Sebastian Bach, one of the world's greatest masters of music, was born at Eisenach, March 21, 1685, and died at Liepzig, July 28, 1750. Bach's celebrated air on the G string was originally written for a violin solo. This number is a special arrangement by Victor Herbert of this famous composition for string instruments and the rendition is necessarily of the highest order of merit. It is one of the most beautiful Records we have ever listed.

308 Down Where the Big Bananas Grow — **Collins and Harlan**

No Record list would seem complete without a Collins and Harlan coon duet. This selection is pleasingly acceptable in words and melody. It expresses a darkey's longing for a return to banana land and his dusky queen. This tropical charmer appears on the scene at the end of the second verse and a humorous conversation ensues. Orchestra accompaniment. Words, Louis Weslyn; music, Ted S. Barron; publishers, M. Witmark & Sons, New York City.

309 Life's Highway — **Ada Jones and Chorus**

Interesting and attractive in composition, air and rendition. With mingled humor and pathos it describes three stages in woman's life and her characteristics at each. "Sweet Sixteen," with its pleasures and romantic dreams; motherhood, with its realization of care, responsibility, and its joys; and old age, with its cessation of labor, its dependence and reminiscences. The choruses of Fritz Emmett's "Lullaby" and "Love's Old Sweet Song" are introduced in the rendition. Orchestra accompaniment. Words and music, Felix McGlennon.

310 The Bride of the Waves — **Herbert L. Clarke**

Mr. Clarke is the assistant leader of Sousa's Band, and is perhaps the leading cornet soloist of the world. This number, which gives him an opportunity to display his splendid quality of tone and brilliancy of execution, is his own composition and is always a "big hit" when played by him. It was his most successful solo during the European tour of Sousa's Band in 1900. Orchestra accompaniment. Publishers, Lyon and Healy, Chicago.

311 In the Garden of My Heart — **Reed Miller**

A sentimental ballad voicing a lover's contrition over bitter words spoken in a quarrel and his appeal for forgiveness. It is by the same composer who wrote "Love Me and the World is Mine" (Record No. 9371). The air is appealing and the rendition in the usual style of this artist, the purity and quality of whose tenor voice need no commendation. Orchestra accompaniment. Words, Caro Roma; music, Ernest R. Ball; publishers, M. Witmark & Sons, New York City.

312 The Golden Wedding **Ada Jones and Len Spencer**

An original vaudeville sketch whose inspiration was a song that has delighted thousands. The dialogue, which is the happy reminiscence of an aged couple on the morning of their fiftieth wedding anniversary, is interspersed with songs and the pealing of church bells, concluding with the chorus of "The Golden Wedding." Mingled pathos and comedy in the lines of the dialogue combine to add attractiveness to this Record.

313 Selection from "The Gay Hussars" **American Symphony Orchestra**

The successful military opera, "The Gay Hussars," contributes this tuneful selection, which contains its three most popular songs: "Kitty, Please Give Me a Kiss," "O Silver Moon," and "My Friend Lebel." It is certainly a most charming composition, and needless to say its interpretation by the American Symphony Orchestra is all that could be desired. Composer, Emmerich Kalman; publishers, Jos. W. Stern & Co., New York City.

314 Good Luck, Mary **Billy Murray and Chorus**

A march song, with a captivating air, that recommends it to instantaneous popularity. Billy Murray sings it with dash and spirit and is ably assisted by a pleasing male chorus. This Record is easily one of the best of the Amberol collection and we confidently expect it to be a leader among the good sellers. Orchestra accompaniment. Words, Bryan and Leslie; music, Al. Piantadosi; publishers, The Harry Copper Music Pub. Co., New York City.

315 The Garden of Dreams **Elizabeth Wheeler and Harry Anthony**

A soprano and tenor duet, with Miss Wheeler singing the verses. The song is a sentimental composition of a higher order of merit, both in words and melody, by the same author who wrote "Dearie" (Record No. 9054). This is a Record that will find its way into every collection of high-class numbers. Orchestra accompaniment. Words and music, Clare Kummer; publishers, Jerome H. Remick & Co., New York City.

316 Waltz Caprice **Samuel Siegel and Roy H. Butin**

A mandolin and guitar duet arranged in concert style and played by artists of national reputation. Any attempt to describe this number would fail to do it justice. It is an exquisite rendition of a charming composition. Composer, Samuel Siegel.

317 Paddy Duffy's Cart **Edward M. Favor and Chorus**

Here's something to make the old-timers sit up and take notice. "Paddy Duffy's Cart" is an old and well-known favorite song from one of the famous Harrigan and Hart musical plays of some years ago. There is an indefinable something about these old songs of our fathers that enables them to survive the competition of succeeding years with unimpaired vitality. Mr. Favor sings this number with pleasing expression, assisted by a splendid male chorus, who introduce "Twinkling Stars" and "Little Fraud," also old-time favorites. Orchestra accompaniment. Words, Ed. Harrigan; music, Dave Braham.

318 Annie Laurie **Knickerbocker Quartette**

A special arrangement of evenly balanced male voices seems to impart a new vigor to this beautiful old ballad, whose charm will never die. The harmonization of this number is especially fine, and the fact that the complete song is rendered will make it a necessary adjunct to every Record collection. Unaccompanied.

319 Manhattan Beach and El Capitan Marches **Sousa's Band**

Here are two complete selections on one Record and rendered by Sousa's marvelous organization at that. They are two of his favorite and most popular compositions—excellent specimens of the unique style and quality that won him world-wide fame. "El Capitan" is the leading number from his celebrated comic opera success of the same title. Publishers, The John Church Co., New York City.

320 In the Gloaming **Will Oakland and Chorus**

That Mr. Oakland's remarkable voice has found favor with the Edison Phonograph public, would be stating it mildly. The steadily increasing demand for his Records is sufficient proof of his popularity. In the rendition of this old and popular selection, the lines and melody of which shine brighter by contrast with the efforts of the present day, his voice is given a test that emphasizes its wonderful range and purity of tone. Orchestra accompaniment. Words, Meta Orred; music, Annie F. Harrison; publisher, G. Schirmer, New York City.

321 He Was a Wonderful Man **Ada Jones and Billy Murray**

One of those conversational duets in which these singers are always happy. The solos are sung in dialogue and the chorus, which is especially catchy, is rendered as a duet. The song itself recounts the wonderful accomplishments of the "Father of Our Country." A soft shoe dance effect is introduced during a dialogue following the second chorus. Orchestra accompaniment. Words and music, George M. Cohan; publisher, F. A. Mills, New York City.

322 Medley of Country Dances **Eugene A. Jaudas**

A violin solo with orchestra accompaniment, introducing the following ten well-known and popular airs: "Huskin' Bee," "Little Brown Jug," "Limber Up," "Old Oaken Bucket," "Chicken Reel," "Old Dog Tray," "Turkey in the Straw," "Jingle Bells," "Arkansaw Traveler" and

"Auld Lang Syne." The violin plays the initial number, the orchestra the second, and so on alternately throughout the list. This Record is not only original and unique, but musically of more than ordinary merit.

323 Strawberries **Arthur Collins**

An Italian character song describing Michael Tony Angelo, a strawberry huckster with a stentorian voice. Pete Mascagni tried to make an operatic star out of him, but Michael Tony forgot his lines and could only yell "Strawberries." Mr. Collins introduces some good comedy between verses. In a conversation with a female customer who is trying to "jew" him his horse neighs, and Michael Tony informs her that she "maka da horse laugh." Orchestra accompaniment. Words and music, Thomas S. Allen; publishers, Daly Music Publishing Co., Boston, Mass.

324 To Thee Waltz **New York Military Band**

This is one of the best known waltzes of Emil Waldteufel, the celebrated European composer of graceful and popular dance music. The number is here played in concert style, and needless to say the rendition is artistically perfect. Publishers, Boosey & Co., New York City.

Edison Amberol Records by Harry Lauder

12065 She's My Daisy

One of Harry Lauder's earliest and perhaps the most popular and tuneful number of his repertoire. It is the song that he is invariably called upon to render in his encores. It is already listed in the catalogue of Standard selections (Record No. 19174) but of course is doubly more attractive as an Amberol selection. Orchestra accompaniment. Publishers, Francis, Day and Hunter, New York City.

12070 I've Loved Her Ever Since She Was a Baby

Here we have one of the latest as well as one of the best of the inimitable Scotchman's droll songs. It is one that he is making a specialty of on the stage at the present moment and we are first in the field in issuing a Record of it. It is full of the Lauder patter and although it is a tale of unrequited love a humorous turn is given to it that will appeal to every one. Orchestra accompaniment. Publishers, Francis, Day and Hunter, New York City.

12080 Bonnie Leezie Lindsay

If we didn't know Harry Lauder better we'd suspect him of becoming a Mormon when he last visited the United States. No sooner do we get acquainted with one of his "bonnie lassies" than he switches on to another in the description of whose charms he waxes still more enthusiastic. "Leezie Lindsay" is his latest flame and in this Record he tells about her in his characteristic way. Orchestra accompaniment. Publishers, Francis, Day and Hunter, New York City.

Edison Amberol Records in Italian

5008 Tu qui Santuzza, "Cavalleria Rusticana" (*Mascagni*) **Maria Avezza and Francesco Daddi**
5009 Ai nostri monti, "Trovatore" (*Verdi*) **Maria Avezza and Francesco Daddi**
5014 Alla Stella confidente (*Robandi*) **Francesco Daddi**

Edison Standard Records for December, 1909

10257 While Shepherds Watched **Edison Concert Band**

A Christmas band selection specially arranged by F. W. Ecke, Director of the Edison Concert Band, who also composed the interludes between the stanzas of this beautiful carol which proclaims to the world the birth of the Babe of Bethlehem. The joyous pealing of Christmas chimes is introduced throughout the rendition of the hymn which is given by a quartette of mixed voices. Words, N. Tate; music, G. F. Handel.

10258 You Can't Stop Me From Loving You **Manuel Romain**

A sentimental ballad whose theme is a lover's profession of devotion though his cause may be hopeless. The kind of song and air to which Mr. Romain's voice most readily responds. A violin obligato is a pleasing feature of the second chorus. Orchestra accompaniment. Words and music, Thomas S. Allen; publishers, Daly Music Publishing Co., Boston, Mass.

10259 I'm Going to do What I Please **Ada Jones**

A tuneful coon song in which a "yaller gal" whose matrimonial prospects have been blighted through her attempts to please others, describes the many and various ways in which she intends to henceforth please herself exclusively. Miss Jones is artistic as usual in her rendition, which is a guarantee of the merit of this Record. Orchestra accompaniment. Words, Alfred Bryan; music, Ted Snyder; publishers, Ted Snyder Co., New York.

10260 Mendelssohn's Spring Song — **Victor Herbert and His Orchestra**

Who has not heard this delightful number and marveled at the genius of its youthful composer, who because of his precocity and talent occupies a unique position in musical history? The interpretation given by Victor Herbert and his famous orchestra to this gem of Mendelssohn composition has resulted in a supremely beautiful Record.

10261 In the Shadow of the Carolina Hills — **Arthur C. Clough**

The addition of Mr. Clough to the staff of the Edison entertainers was most judicious, as will be evidenced by the popularity of his Records as he becomes better known to the Phonograph public. Like his previous contributions to our catalogue, this number is sentimental in theme and particularly engaging in words and melody. It is a lover's plaintive yearning for his sweetheart back among the palmetto trees of the Carolina Hills. Words, Beth Slater Whitson; music, Leo Friedman; publishers, McKinley Music Co., New York City.

10262 Swanee Babe — **Premier Quartette**

A pretty plantation ballad with an exceptionally pleasing air, in which a happy darkey lad voices his preference for his "sugar plum lady" to "bamboo trees and sheltering palms." It will prove a most acceptable offering to those who prefer the old-time plantation darkey song to the more up-to-date "rag" selections. The voices of the quartette blend most harmoniously in this selection. Unaccompanied. Words, Jack Drislane; music, Dick Richards; publishers, F. B. Haviland Publishing Co., New York City.

10263 Ring Me Up Heaven, Please, Central — **Will Oakland**

There is a wealth of pathos in the lines of this plaintive little ballad that demands for its proper expression a sweetly sympathetic voice such as Mr. Oakland possesses. The theme of the song is a child's request of "Central" to permit her to send a message to her papa in Heaven. Orchestra accompaniment. Words, Beth Slater Whitson; music, Leo Friedman; publishers, McKinley Music Co., New York City.

10264 Lincoln Centennial March — **United States Marine Band**

A magnificent march that will serve to dispose of the most aggravated case of ennui. It is played with that snap and brilliancy that are characteristic features of all Records made by this famous organization. Composer, Leo Sanford.

10265 Whose Baby Girl Are You? — **Grace Cameron**

Miss Cameron's original composition has been given a decidedly pleasing musical setting. It deals with the sad predicament of poor "Jim," who found after marriage that "Mamie" was as jealous as she was pretty, and was driven to desperation to pacify her moods. The title suggests the treatment found most efficacious at such times. Orchestra accompaniment.

10266 Dreamland Faces — **Elizabeth Wheeler and Harry Anthony**

An unusual degree of attractiveness in composition and melody marks this number, which is rendered in duet form by soprano and tenor. The sentiment of the song is daintily expressed in lines that are refreshingly original and clever. The artists are so well and favorably known as to require no special words of commendation—their work is consistently artistic. Orchestra accompaniment. Words, Georgie Reed Bradbury; music, J. B. Mullen; publishers, J. B. Mullen Music Publishing Co., New York City.

10267 B L - N D and P - G — **Josie Sadler**

A clever and popular "hit" of the "kid" style, in which Mamie Warner explains to Buddie Horner the original and unique spelling she gave to the words, "blind pig" at the spelling bee in school. Buddie, being in love with Mamie, agrees with her that her spelling is correct, for "blind pig has no eyes." The air is pretty and Miss Sadler's rendition clever, her enunciation being remarkably clear and distinct. Orchestra accompaniment. Words, Junie McCree; music, Albert Von Tilzer; publishers, The York Music Co., New York City.

10268 Lily of the Prairie Medley — **American Symphony Orchestra**

Two popular songs—"Lily of the Prairie" and "Lonesome"—which will survive for a long time because of their decided musical superiority to contemporaneous selections, are here given as an instrumental number and make a very desirable Record. "Lily of the Prairie" has also been listed as a song by Pete Murray and Chorus (Amberol Record No. 207) and "Lonesome" by Byron G. Harlan (Standard Record No. 10219). Music, Mills-Meyer; publisher, F. A. Mills, New York City.

10269 Let's Go into a Picture Show — **Byron G. Harlan**

A catchy waltz number whose rhythm is particularly well defined. Johnnie loved the "drammer," but his sweetheart, Mary, preferred the picture show for the excellent opportunities it offered her "spoony" propensities. In the words of the song she prefers "spoonlight" to moonlight. Mr. Harlan's rendition is most graceful. Orchestra accompaniment. Words, Junie McCree; music, Albert Von Tilzer; publishers, The York Music Co., New York City.

10270 Shadows — **Anthony and Harrison**

An extremely beautiful and touching hymn given a most effective rendition by these peerless artists. It is one of the finest Records they have ever made. Orchestra accompaniment. Words and music, Robert Harkness; publishers, Revival Times Co., Philadelphia, Pa.

***10271 Broke** — **Edward Meeker**

Mr. Meeker is not only in his element, but is absolutely without a rival, in the rendition of coon songs of the rollicking, hilarious type. This is one of them, and as good as the best. It ranges in theme from the disaster that overtook Jim Jackson's spendthrift manner of living to the effect of "Teddy's" trust busting, the real comedy appearing in the chorus. Orchestra accompaniment. Words and music, Jean C. Havez; publishers, Jerome H. Remick & Co.

10272 The Yankee Shuffle — **Sousa's Band**

The interpretation given to this well-known number by Sousa's incomparable organization is marked by a buoyancy and swing that are simply irresistible. A pleasing feature is a fife-and-drum effect. Composer, Fred L. Moreland; publishers, Dixie Music House, Chicago, Ill.

10273 Foolish Questions — **Billy Murray**

The foundation of this song is the popular propensity to ask questions that are foolish because unnecessary. In each of the three verses of the song a common specimen is given, and each chorus contains a suggestion for a suitable answer that is comical and witty, in addition to being decidedly apropos. Mr. Murray renders the song with the expression of one who has had considerable experience with such questions. Orchestra accompaniment. Words, William See; music, H. Baldwin Sloane; publisher, Charles K. Harris, New York City.

10274 How Do You Do, Miss Josephine? — **Collins and Harlan**

A dainty coon duet whose particular recommendation is a melody that is most infectious. The song is a deservedly popular "hit" and, with the Collins and Harlan flavor to accentuate it, the Record will prove popular. The second chorus is followed by a school of instruction in the proper way to say "How do you do, Miss Josephine?" Orchestra accompaniment. Words, Junie McCree; music, Albert Von Tilzer; publishers, The York Music Co., New York City.

10275 Uncle Josh Invites the City Folks to Visit Him Down on the Farm — **Cal Stewart**

Uncle Josh is leaving New York, after having had the time of his life, and in gratitude is inviting all his city friends to visit him at the farm, the many attractions and curiosities of which he recounts in side-splitting fashion. As usual, his infectious laugh is a feature.

10276 Carolina Brown Two-Step — **National (London) Military Band**

In this Record the instrumentalists have again distinguished themselves, and as makers of band Records they are unsurpassed. Attention may well be drawn to the liveliness of "Carolina Brown." The piece in itself is a tonic—it is musical champagne. Old and young, cheerful and sad—all are carried away by its insidious melody. Composer, Karl Kaps.

Edison Standard Records in Italian

19430 Ah, Mimi, tu piu "Bohême" (*Puccini*) — **Francesco Daddi and Vincenzo Reschiglian**

* This selection will be illustrated on cover of December *Phonogram*.

TRADE BULLETINS

Agreement Department Bulletin No. 5, September 15, 1909
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, AGREEMENT DEPARTMENT, Orange, N. J.

We are led to believe that Jobbers and Dealers are under the impression that this Company will sanction the handling of certain makes of cylinder machines for the purpose of advertising their business, or obtaining names for mailing lists, etc. This impression is an erroneous one, and we hereby notify Jobbers and Dealers that it is distinctly contrary to our Conditions of Sale for them to sell, cause to be sold, or supply or deliver for others, cylinder machines and records of other than Edison manufacture. Any arrangement involving the sale of Edison Records as a consideration for the purchase of such other makes of machines by users is also prohibited.

Suspended List, Sept. 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

N. J., New Brunswick—R. Montalvo, Jr.
Newark—George Colon.
MASS., Lynn—Charles E. Clemence Co.
N. Y., New York—Michael Streamer.
N. H., Concord—Geo. F. Hodgman.
CAN., Man., Winnipeg—Winnipeg Piano & Organ Co. (A. E. Grassby, Prop.)
WASH., Tacoma—The E. H. Hoover Co.
TENN., Newport—J. S. & D. G. Allen.
NEB., Superior—W. G. Hanna.
MINN., Smith Lake—Smith Lake Merc. Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

The New Combination Type Gem Phonograph

Did you take time by the forelock and lay in a stock of the New Combination Gems that were formally introduced to the public on October 1st? Or did you follow the example of the Edison Dealers who, when the Fireside was first brought out, refrained from placing an order until its popularity was confirmed by the amazing sale that is still going merrily on? We hope not, for the sake of your pocketbook and your longevity as a Dealer in Edison products. Isn't it astonishing how little foresight some people have? There's the Fireside—a machine that the public simply demanded—and yet some Dealers actually were skeptical of its success!

To be sure, at the time of its introduction the country was not in the most flourishing condition financially; which fact may help palliate their weak-kneed attitude, but can not entirely pardon it for they knew that *its existence was necessitated by a demand* and should have prepared to meet it. And what was true of the Fireside is true of the new Gem—only in still greater measure.

If the Fireside at $22.00 could astonish the Phonograph trade by the tremendous sale it enjoyed what will the new combination Gem at $15.00 do? That's the way to figure it out. One is popular, the other should be still more popular for it combines the same excellent features that are embodied in the newer type Phonographs at a much smaller price.

It is equipped with the new Model "K" reproducer and therefore plays both the Standard and Amberol Records, which is the greatest selling point of a Phonograph these days. It will make a big "hit" with the holiday trade for its price puts it within the reach of everyone. Don't wait for the holidays, however; they're two months off. If you do you'll find that somebody else has got in on the ground floor and done business while you slept. If you haven't ordered your stock, do it now; if you wait any longer you will have occasion to feel the bitter experience of thinking over "What might have been."

Criminal Neglect

The astounding fact has recently been brought to our attention that in a certain city of the South, whose population is approximately 60,000, Amberol attachments and Records are comparatively unknown. The city in question, whose name we are withholding for obvious reasons, boasts of one Jobber and three Dealers! It seems almost incredible that such a condition could exist, and the matter is receiving a prompt and thorough investigation at the hands of our Sales Manager. It seems to prove that there are localities where our agents are not alive to their opportunities. These localities will be discovered in the near future by our traveling representatives and we shall begin to ask questions. We are entitled to KNOW WHY if our goods are not being pushed and, once the information is in our hands, we shall take prompt steps to remove the obstacle, whatever it may be, that interferes with their advertisement. It is of course possible that in this instance local conditions may be responsible for the apparent inertia on the part of Jobber and Dealers, and we are suspending judgment pending the receipt of complete facts of the case. It is hard to believe, however, that business conditions were so bad in a city of that size that this most attractive and salable features of the line could not find some market. The Amberol attachment is the biggest "boost" the Edison Phonograph business ever received and the Edison Dealer who is not aware of that fact simply has not been keeping pace with the strides of the business. He is allowing an opportunity to reestablish his business on a sound and sure basis to slip through his fingers. He is throwing away a chance to profit by the acquisition of the hundreds of old and new Record customers that the Amberol attachments will bring to his store. Whether his oversight is deliberate or due to neglect it is criminal and deserving of the most severe censure.

We sincerely trust that further investigation throughout the country will disclose the fact that this case is without a parallel, for we should hate to believe that our Jobbers and Dealers in every instance, are not giving us the support of their co-operation and enthusiasm.

Get the consent to a home demonstration, Mr. Dealer, and your Phonograph, with a few carefully selected Records, will do the biggest share of the work.

Correction in Form 1620

Despite the very careful checking given the proofs of it an error has crept into the Domestic Record Catalogue, form 1620, just shipped to all Jobbers.

On page 40 the violin imitation of "Cavalleria Rusticana" by Edith Helena, is listed as No. 8556. Its correct number is 9556.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—A O Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
Eiler's Music House.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd
Winnipeg—R. S. Williams & Sons Co., Ltd

The EDISON PHONOGRAPH MONTHLY

Vol. VII November, 1909 No 11.

Thanksgiving Number

The EDISON PHONOGRAPH MONTHLY

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All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J

Vol. VII. NOVEMBER, 1909 No. 11

Short Sermons
from Familiar Texts

TEXT:

The cat in gloves
Catches no mice.

THE Phonograph dealer who depends upon the Phonograph to do all the work of selling itself, who doesn't keep his mailing list up-to-date and his windows alive, has a glove on each paw—and stands to last about as long as a snowball on a tin roof in June.

You've got to relieve yourself of every selling handicap. You've got to pull those gloves off.

Your first job is to get the crowd into your store, and the second, to sell 'em the goods after they get in.

How many issues of your local paper get by without your ad?

How often do you give concerts, and how much do you advertise them?

Do you circularize you entire mailing list, advertising a concert every time you get a stock of new records?

These are the things that bring the crowd into your store.

Now you've got to think of taking care of the crowd after they get in.

Don't let your store get "cluttered up." Keep your stock in shape so that you know right where to lay your hand on everything a customer wants or ought to have.

Systematize your arrangement of Records by the most approved method yet devised—the Tray System.

You will then have your Records in compact shape and can pick one out in the twinkling of an eye.

Teach your clerks the necessity of politeness and a thorough knowledge of your goods.

At your concerts give your audience a chance to sit down—comfort is one big, important item in selling Phonographs. Make your audience feel as if they were listening to it right in their own homes.

Get them in a receptive mood and they'll listen just as intently to an occasional advertising record as to the rest of your program.

The Amberola Stirs the Trade

The new Edison Amberola, which was described and illustrated in our October issue, was formally announced to the trade by Sales Department Bulletin No. 36 of October 18, reprinted on page 26 of this number. Its informal or preliminary introduction to the trade was given during the Hudson celebration week at our New York office, No. 10, 5th avenue, where were gathered representatives of the trade from various sections of the country to witness the celebration.

If in reciting the result of that and subsequent exhibitions of the Amberola we strike a note of exultation, we trust that we may be pardoned; it is only the expression of a natural feeling of pride that every manufacturer is entitled to when the product of his time, skill and labor receives the stamp of instantaneous approval from men who are competent and unbiased judges of its merit or demerit. That these trade representatives were lavish in their praise of the splendid tone quality and artistic appearance of the Amberola, after a most critical examination of its mechanism and design and after hearing it render a program embracing a wide variety of vocal and instrumental selections, is an eloquent testimonial to its superior qualities.

Since that time the machine has been demonstrated by a special corps of salesmen to Jobbers and Dealers in various sections of the country and the verdict rendered in New York has been sustained in every instance. Instead of mild, formal approval its appearance has elicited the most unqualified praise. It has been unhesitatingly pronounced to be the most perfect high-grade Phonograph ever submitted to the public. Our Jobbers are delighted with the Amberol, and we are proud to have given them an instrument that awakened such a degree of enthusiastic interest as is everywhere being evinced.

The proof—the conclusive, undeniable proof—of the general high opinion of its excellence and salable points is to be found in the volume of initial orders that we have received to date. To say that we are amazed at their grand total would be putting it mildly. Quite naturally we expected that the trade would display considerable interest in the appearance of the Amberola, for it is their insistence that brought it into existence, but we were entirely unprepared for the emphatic endorsement that is finding expression in every mail. Orders are multiplying thick and fast. Initial orders are being supplemented, in some instances doubled, and in many trebled.

No product of this Company has ever evoked a corresponding enthusiasm. That is a broad statement to make, for there have been many popular Edison products placed on the market since we laid the foundation of the Phonograph business, but we reiterate it in all sincerity without any reservation whatever. Among all the Jobbers and Dealers who have seen and heard the Amberola there has not been one dissenting voice from the universal opinion of its supremacy among instruments of its kind. Its success is assured; of that there is not the slightest question.

There is but one logical reason for its popularity and that is that it fits a niche—that it will respond to a popular demand. We were long ago assured that the musical public was in a receptive mood for the appearance of a high-grade Edison Machine, but we purposely delayed its introduction until satisfied that our creation was all that long experience, mechanical skill and ingenuity and the best quality of materials could make it. That, we are satisfied, has been accomplished.

The Amberola is an instrument with which the Edison Dealer may, with supreme confidence, appeal to the most critical music lover, inviting the fullest and most rigid comparison with any and all of the high-grade machines on the market to-day. Its introduction to the public comes at a particularly appropriate time, for it gives the Dealer sufficient time to advertise and exploit it before the holiday trade begins.

It needs only to be brought into public notice; its appearance and tone quality will make for it friends on sight. Every Edison Dealer should order an Amberola *at once* and make a special effort to give it immediate and the widest possible advertising. A public concert, or if that be not possible, a specially arranged concert at the store would seem to be the most effective way of giving it publicity.

We urge that orders be placed at once. The demand is assured, the profit is exceptionally large, and the time between now and the holidays very short.

Business as We Find It

The talking machine business is looking up; of that there is no question. The most encouraging reports reach us from all parts of the country, and orders are arriving in a constantly ascending scale. We are beginning to receive orders by wire which is a healthy indication of improvement in trade conditions, partcularly as a goodly

proportion of these telegrams are from Eastern manufacturing localities which bore the brunt of the business depression. Machine and Record sales, as well as those of equipment parts, have taken a decided spurt within the past month.

While a certain percentage of this business is undoubtedly due to the near approach of the holidays, a comparison with our sales during the corresponding period last year is satisfactory proof of a general improvement all along the line. The Fireside continues to be the leader of the lower-priced Machines, with the new Combination Gem giving every evidence that it will be equally as popular as soon as its advantages become better known to the public. Both of these machines should be exceptionally good holiday sellers. The increase in Amberol Attachment orders until lately was gradual but slow—too slow in fact, when the extraordinary talking points for the sale of the wonderful device are considered. We anticipate a big business in attachment orders during the winter, for it is very evident that Eastern Dealers delayed pressing their sale until times began to improve.

Cygnet Horn orders have been coming thick and fast,—in fact, we are snowed under just at present although doing all in our power to obtain relief. We are taking all necessary precautions to prevent a repetition of this embarrassment in the case of the Ambrola, and will endeavor to have the situation so well in hand that we shall experience no difficulty in executing orders. Summarizing the situation, we are happy to be able to say in all candor that the present conditions and prospect of the talking machine business are better, much better, than they have been at any time since the start of the business inactivity.

Edison Phonographs and Records Win First Prize at Alaska-Yukon-Pacific Exhibition

Official notification has reached us that the International Jury of Awards at the Alaska-Yukon-Pacific Exposition has given to Edison Phonographs and Records the Grand Highest Award for cylinder Machines and Records. The necessary medals, documents, etc., made out in our name are to be forwarded to us as soon as they are issued by the Department of Exhibits. In view of the fact that no special effort was made to win the award, the decision is particularly gratifying.

Our Advertising Plans

Our advertising campaign, begun in earnest on October 1st, is being conducted on an intelligent, orderly and aggressive plan. We are directing the force of our attack at those points where we are convinced the most effective results can be obtained. It is a matter of regret with us that we cannot utilize every magazine and newspaper in every city in the country, or at least in every city in which an Edison Dealer is located, to advertise Edison Phonographs and Records. That, of course, is out of the question; it would require the wealth of Creosus.

We are spending an enormous sum of money willingly and cheerfully, with an unbounded optimism in its efficacy, and the conviction that our example will be emulated by a large precentage of the trade. We will not let ourselves believe that there are more than a very few Edison Dealers who will so little appreciate the extensive general demand for Edison goods that our advertising is bound to create as to fail to supplement it in their own cities and towns. There is comparatively so very little for them to do—merely to call local attention to the fact that they are Dealers in those products whose desirability we are indellibly fixing in the minds of the *general public*—that the logic of their taking active part in the scheme will, we are sure, appeal to them with irresistible force.

On October 1st we began to advertise in four hundred and fifty newspapers published in three hundred and seventy-one different cities. This month our magazine advertising will embrace the following fourteen popular weekly and monthly magazines: Saturday Evening Post, Collier's, Associated Sunday Magazines, American, Cosmopolitan, Everybody's, McClure's, Munsey's, Argosy-All-Story, Review of Reviews, Success, Hampton's, Woman's Home Companion and Good Housekeeping. In nine of these we use a two-page ad; a single column in one more; a half column in still another, and the entire back covers of the remaining three. To one familiar with magazine advertising rates the estimated cost of these insertions will tell a story of confidence and optimism more eloquent than pages of the most carefully worded copy.

Watch these magazine ads in this and succeeding months, Mr. Dealer. You will find a lot of valuable inspiration in them for your end of the business, and if you make your local ads conform to them in subject matter you will insure a local benefit from the general interest and demand the magazine work will create.

New Edison Grand Opera Amberol Records

TEN RECORDS BY LEO SLEZAK, TENOR.

B150—Les Huguenots—Romanza, Piu Pura (*Italian*)	Meyerbeer
B151—Tannhäuser—Loblied der Venus (*German*)	Wagner
B152—Ständchen (Serenada) (*German*)	Schubert
B153—Otello—Morte di Otello (*Italian*)	Verdi
B154—Aïda—Celeste Aida (*Italian*)	Verdi
B155—La Tosca—E Lucevan le Stelle (*Italian*)	Puccini
B156—Otello—Ora à per semper (*Italian*)	Verdi
B157—Aïda—Morir si pura e bella...terra addio (*Italian*)	Verdi
B158—La Bohême—Wie Eiskalt ist das Händchen (*German*)	Puccini
B159—Lohengrin—Schwannenlied und Abschied vom Schwann (*German*)	Wagner

THREE RECORDS BY RICCARDO MARTIN, TENOR.

B160—I Pagliacci—Vesti la Guibba (*Italian*)	Leoncavallo
B161—Il Trovatore—Ah! Si ben mio (*Italian*)	Verdi
B162—Cavalleria Rusticana—Siciliana (*Italian*)	Mascagni

THREE RECORDS BY FLORENCIO CONSTANTINO, TENOR.

B163—Romeo et Juliette—Ah! leve toi soleil! (*French*)	Gounod
B164—Mignon—Ah! non credevi tu (*Italian*)	Thomas
B165—La Tosca—Recondita armonia (*Italian*)	Puccini

FOUR RECORDS BY BLANCHE ARRAL, SOPRANO.

B166—Mignon—Polonaise (*French*)	Thomas
B167—Carmen—Air de Micaela (*French*)	Bizet
B168—La Perle du Bresil—Charmant oiseau (*French*)	David
B169—Faust—Air des Bijoux (*French*)	Gounod

FOUR RECORDS BY ADELINA AGOSTINELLI, SOPRANO.

B170—La Traviata—Addio del passato (*Italian*)	Verdi
B171—La Gioconda—Suicidio (*Italian*)	Ponchielli
B172—La Bohême—Mi chiamano Mimi (*Italian*)	Puccini
B173—La Tosca—Vissi d'arte (*Italian*)	Puccini

DUET BY AGOSTINELLI AND PAROLA.

B174—La Bohême—O soave fanciulla (*Italian*)	Puccini

BY M. DUCLOS, TENOR.

B175—Benvenuto Cellini—Pitie pour moi (*French*)	Diaz

BY LOUIS NUCELLY, BARITONE.

B176—La Favorita—Lenore venis (*French*)	Donizetti

BY GASTON DUBOIS, TENOR.

B177—Romeo et Juliette—Cavatine (*French*)	Gounod

The excellence of these Records in respect to selection, rendition and recording will commend them at once to music lovers and give them an extraordinary sale value from the Dealer's standpoint, even did there not exist another and all-important reason for their desirability—*the fact that they are four-minute Records, which places them on a pedestal far above competition.* Dealers are urged to place their orders for these Records at once. They are an indispensable adjunct of the Amberola. With the new Amberola and the new Grand Opera list the Edison Dealer is in a position to make an irresistible appeal to that portion of the holiday trade whose incomes are proportionate to their inclinations.

New Grand Opera Talent

LEO SLEZAK

BLANCHE ARRAL

FLORENCIO CONSTANTINO

RICCARDO MARTIN

ADELINA AGOSTINELLI

The Fatality of the Hudson-Fulton Celebration

In the only serious accident of the Hudson-Fulton celebration, Miss Frances Isabella Stevens, only daughter of Walter Stevens, manager of our Foreign Department, was instantly killed, and the Misses Edna and Ruth Dolbeer, daughters of Sales Manager Frank K. Dolbeer, were severely injured. The accident occurred Saturday night, September 25, during the progress of the naval pageant with which the celebration opened. Miss Stevens and her parents, with Mr. and Mrs. Dolbeer and their daughters Edna and Ruth, were on the sight-seeing ferryboat, Hopatcong, of the Lackawanna R. R. Co. line. When opposite 110th street, the Hopatcong was run into by the Ward Line Steamer Seneca.

At the moment of the collision Mr. Dolbeer and the three young women were on the main deck, just forward of the cabin. Mr. Dolbeer saw the liner approaching and shouted a quick warning to his companions to run back. His daughters reached the companionway, but Miss Stevens, apparently confused, was unable to avoid the prow of the ship and was crushed against the cabin. Her death was instantaneous.

Miss Ruth Dolbeer was struck by a flying timber. Her arm was broken and she was otherwise bruised. Miss Edna Dolbeer, who was thought at first to be seriously injured, was removed to a Hoboken hospital. Mr. Dolbeer escaped injury. One of the pathetic features of the accident was the fact that until two o'clock of the following morning Mr. and Mrs. Dolbeer were in complete ignorance of their daughter Edna's survival of the disaster, she having been removed from the scene in the ensuing confusion.

When the sad news of the fatality reached the factory profound grief was pictured upon every countenance, from that of the highest official to the humblest employe. The warm personal regard and esteem in which Mr. Stevens is held by his associates, and the immense popularity he enjoys among the Company's employees were manifested by the heartfelt expressions of sympathy for him and his wife that were heard on every hand. The grief of the employees was echoed by the representatives of the trade, who were enjoying the Company's hospitality during the week. The plans formulated for their entertainment were carried out, but in a perfunctory manner, a repression of the spirit and enthusiasm that are always in evidence at the Company's functions being plainly noticeable. It seemed at that time, as it does now, after the lapse of over a month, that in the bereavement of our friend and associate each one of us sustained a personal loss.

The PHONOGRAPH MONTHLY takes this occasion to extend to Mr. and Mrs. Stevens on behalf of the Company's employees the abundance of sympathy that each individual has been deterred from expressing in person only by fear of accentuating their grief. It deplores the feebleness of human expression which prevents us from conveying in words the true depth of our sorrow over their great loss, and prays that the same Divine Providence, whose inscrutable workings were manifest in the accident, will strengthen them and enable them to bear their affliction with Christian resignation and fortitude.

New Plan for Distributing Record Bulletins

For some time we have been mailing a single copy of the hanger showing a list of new Edison Records to each Dealer with copies of the Record Supplement and Phonogram for the same months, etc. Many Dealers were able to use more than one hanger regularly. This demand in the past has been filled through Jobbers, they receiving a quantity of the bulletins with their shipment of new Records for the same month. We have found, however, that this method of distribution resulted in considerable waste and it has been decided, therefore, after consulting with several Jobbers on the subject, to put a new plan into effect beginning with the December Bulletin.

We will discontinue sending any quantity to Jobbers with Records, and Dealers must in future get their extra copies direct from this department by mail. Those who are interested in receiving one or possibly two extra copies will kindly file their names with our Advertisng Department at once with the understanding that the Bulletins will be forwarded by mail immediately after the single copies are sent out in the usual way each month.

Do not blame your Jobber if he discontinues sending any extra copies you have been getting in the past after the November issue. The fault is not his but ours. Let us hear from you at once if you are interested in having your name put on a special mailing list for extra copies.

Have you advertised the October dance list?

A Compliment from Mexico

The Mexican *Herald,* in a lengthy article referring to the recording of native selections in which we were recently engaged, after speaking in glowing terms of the reputation and ability of the artists employed and of the enterprise and progressiveness of our Mexican branch, pays tribute to the excellence of the National Phonograph Company's product in the following terms:

"Very few of the countless thousands who are now able to enjoy the world's musical masterpieces, as rendered by that most wonderful of modern inventions, the phonograph, have any conception of the infinite pains, labor, time and expense that it requires to produce those results that appear to be almost superhuman. Many thousands of dollars may be spent upon a single record before it ever becomes of commercial value, and the amounts that a great concern like the National Phonograph Company of Orange, New Jersey, expends annually upon the production of its matchless records run into the hundreds of thousands of dollars. The making of records is a very interesting process, and at 18 Cinco de Mayo the same method is followed as has been adopted at the great laboratory of the National Phonograph Company at Orange, New Jersey. "Performances," as they are called, are held twice daily, morning and afternoon, in a room especially arranged for the purpose, the sound being focussed to the receiving phonograph. A record is not permitted to pass until it is as perfect as it is possible to make it. Sometimes a band may play a dozen or more times into the phonograph before a perfect record is made, infinite patience being one of the absolute essentials in the process."

Victor Herbert's New Opera

The new opera which Victor Herbert is engaged in writing for Mr. Oscar Hammerstein will not be completed until about the middle of next February. Spanish local color will prevail throughout, the scene being laid in Santa Barbara, California, at the period of 1830. Mr. Reading, of San Francisco, is the librettist.

Fireside and New Combination Gem

The Dealer who does not attempt to push the sale of these popular-priced machines can have but one excuse—he must be located in a neighborhood whose inhabitants would scorn the most perfect musical instrument because its price might savor of the plebeian. In that case it's up to him to feature the Amberola. Such neighborhoods, however, are chiefly distingiushed by their scarcity. The majority of Dealers are so located that they can make these two machines a most desirable business asset, and the minority are those who are not alive to the fact.

The permanent address of all "dead ones" is not the cemetery, by any means; some there are in the world of business who have passed away so quietly and unostentatiously that their departure has escaped the attention of the public. Which is quite characteristic of the public, by the way. When a business man "dies," in the sense that he ceases to show by his activity in business circles that he is "alive," the public promptly forgets that his place of business ever had an existence and he is likewise supposed to be consorting with the shades of those mortals who have gone through the regular process of disintegration.

We don't doubt, in fact we *know,* that there have been some such informal interments among the ranks of Edison Dealers; we trust there will be none in the future. If there are, we do not wish to be considered as occupying the position of mourners; on the contrary, we shall philosophically bow to the inevitable and turn our attention from the obituary to the "agents wanted" column. For Dealers of that type who have not sunk too deep into the coma of inactivity or despondency we recommend the Fireside and New Combination Gem as being of extraordinary merit as stimulants. They are capable, if prescriptions are carefully followed of effecting a most complete and permanent cure in even the most chronic cases. The danger of relapse, moreover, is small unless the patient wilfully disregards advice; in that case there's no hope.

Seriously, however, these two machines are an invaluable holiday asset. Their popular prices, combined with the completeness of their equipment, will appeal most forcibly to the holiday buyer whose salary does not justify the purchase of a high-priced machine, but who wishes a Phonograph possessing exactly the superior features that distinguish these two. The live Dealer will go after such trade intelligently and persistently, and will start in early to do it. He will get the trade, too. A holiday buyer, who is in the market for a Phonograph to give as a present, won't hesitate long before these machines. Push their sale, Mr. Dealer. Get your own little corner among the "live ones" in the holiday market. The Fireside stirred up things when times were dull. Times are different now.

New Edison Record Talent

Bessie Wynn

Bessie Wynn is one of the cleverest, daintiest and most popular of America's footlight favorites. Her first Record is No. 10278, November list—"It's Hard to Find a Real Nice Man."

Herbert L. Clarke

Assistant leader of Sousa's Band and perhaps the leading cornetist of the world. Mr. Clarke's first solo Record is No. 310, December, "The Bride of the Waves."

Arthur C. Clough

A noted tenor who possesses a singularly sweet and sympathetic voice. His first number appeared in the October list, No. 10233, "When the Meadow Larks Are Calling, Annie Laurie."

William Banner and Roy H. Butin

"The Olivotti Troubadours," well-known in concert and vaudeville, whose charming violin and guitar duet appeared in November list, No. 302, "Carnival of Venice."

Edison Genius in the Hudson-Fulton Celebration

Without attempting to minimize any of the glory that has been given the memory of Hudson and Fulton, Rev. Charles T. Walkley, rector of Grace Church, Orange, in a sermon on the recent Hudson-Fulton celebration, paid a forceful tribute to Thomas A. Edison for his inventive genius, which made possible the success of the celebration. Mr. Walkley deplored the fact that while the achievements of electrical science had added much to the success of a celebration in honor of an adventurer and a dead inventor, nobody had thought to honor a living genius, whose discoveries were largely responsible for the brilliancy of the display.

"Not the least factor in this whole celebration," Mr. Walkley declared, "is the electrical display, thousands of lights of a variety of kind, the wonderful searchlight of the battleship and the incandescent burners in the street, all making a vast display viewed by the crowds as never revealed in the world before. The great marvel of the electric current generated in the dynamo, carried with the mysterious power of the copper conduit and blazed in the myriads of lights, rivaling the stars in the firmament—all this is a part of the honor paid an adventurer and an inventor of the past.

"One hundred years hence there will be a greater display and one of our own townsmen, Thomas A. Edison, will be remembered as an inventor. He is one of our 'rivers flowing into the sea,' gathering force and strength. The influence of his inventive genius is pouring out comfort and safety and joy to human life all over the world.

"We fail signally, as residents of the Oranges, in the very purport of the celebration if we forget in our admiration of the inventor of 100 years ago to expres our admiration for the great inventor of our time, our neighbor and our friend. May God bless him with many more years of fruitful labor, and may our Father's peace rest upon his home and family."

Correction

An error was made in listing No. 5014 as one of the three Italian Amberol Records in the January, 1910, list on our Dealer's Order Blanks. This number has already been put out as part of the December, 1909, list. It should be stricken from the January list and No. 5013, La Serenato (*Braga*) by Francesco Daddi substituted.

The demand for Edison Phonographs is going to last as long as people demand songs and music. Don't forget that.

Among the Jobbers

Messrs. Kohler & Chase, Edison Jobbers and the pioneer musical firm of San Francisco, in which city they have been in business since 1850, will, about Decembe. 1st, ocupy their new ten-story building at 26 O'Farrell St. It is a magnificent structure and a monument to the enterprising and successful business methods of the firm. The new building is ten stories high with 50,000 square feet of floor space. The first floor of this veritable palace of music will be devoted entirely to the wholesale and retail handling of the Phonograph business. On this floor eight booths will be constructed in which the various Records may be heard played. Weekly recitals of the Edison Phonograph will be given on the second floor, which boasts of a $200,000 pipe organ. THE PHONOGRAPH MONTHLY wishes to extend its hearty congratulations to Messrs Kohler & Chase on the prosperity that is evidenced by the sumptuous scale on which they have conducted the construction and equipment of their splendid new home.

The Williams Echo is the name of the "newsy" and attractively designed house publication of the R. S. Williams & Sons Company, Edison Jobbers of Toronto, Ont. The appearance of the first edition of the *Echo* was the occasion for numerous congratulatory messages from their Dealers, who were quick to see the advantages that will result from such a medium for exchange of views and confidences between themselves and their Jobber. Edison Jobbers generally, especially those that handle musical merchandise, would find it profitable for themselves and their Dealers if they were to emulate the example of our hustling Canadian friends.

Peter Bacigalupi, the well-known Jobber of San Francisco, Cal., who was the first trade representative to hear the Amberola, expressed himself in the following enthusiastic terms:

"I expect to do an immense business with the Amberola. It is undoubtedly the most perfect product ever turned out by the Edison people, and is a remarkable creation in every respect. The beautiful quality of its tone, the absence of scratching, the superb finish of the cabinet, all make a creation that will win an army of admirers."

Mr. Bacigalupi evidenced his faith in the Amberola by placing a substantial initial order on the spot.

Mexican Band Records

Among the many records obtained by our experts during their recent stay in Mexico, those by the Banda de Policia (Police Band) are of more than usual merit. We have already issued sixty-eight records by this famous organization, and further monthly lists of both Amberol and Two-minute Records will follow. We cannot express ourselves too highly in describing the general excellence of these Records. There is not one in their number that does not measure up to the high standard of our Records, and we can only add that it is a great pleasure to offer a list so perfect.

CAPT. VELINO M. PREZA

The Banda de Policia is one of the most popular bands in Mexico, where every one is a connoisseur of band music, and its members are the flower of the instrumentalists of Mexico. Organized and patronized by General Felix Diaz, nephew of President Diaz, and Chief of Police, and under the direction of Captain Velino M. Preza, who is an eminent composer of band music, the band has reached its present perfection and is now recognized as one of the leading bands of the world. This band has toured the United States on several occasions, and has always met enthusiastic audiences wherever it has played. During its last visit to the United States, in the fall of 1908, a concert was given on the steps of the Sub-Treasury building in New York, by special permission of the government and as a compliment from President Diaz, of Mexico.

Many of the selections played by this band are typical of Spanish and Mexican music, and the peculiar charm of the music of these Southern countries cannot fail to appeal to a large public in this country. Most of us have heard, and remember with pleasure, snatches of this class of music, but few have enjoyed such a treat as we now offer. All these selections were made under the personal direction of Captain Velino M. Preza, to whose magnetic personality and large musical knowledge the phenomenal success of this band is mainly due. The Captain was delighted with the records just obtained and has expressed his pleasure in a letter to us, which we give below:

MEXICO CITY, July, 1909.

Mexican National Phonograph Co., City (Mexico City):

DEAR SIRS—I have heard the latest records which the Police Band, under my direction, has recorded in your laboratory, and it is a pleasure to me to state that I have found them to be excellent in every way, and that the playing length of the "Amberol" records of four minutes, enabled me to have the satisfaction of recording the pieces of my Band with all the artistic coloring which they require.

I congratulate myself on being reckoned among the numerous admirers of the genius of Mr. Thomas Alva Edison, and with kind regards, I beg to remain,

Yours sincerely,

(Signed) VELINO M. PREZA.

Personal

General Manager Carl H. Wilson, accompanied by Mrs. Wilson, left on October 30th for a six weeks' trip through the Pacific Coast States, the Southwest and the South. He will combine business with pleasure, visiting Edison Jobbers in the cities included in his itinerary. Vancouver, B. C., will be his first stopping place. Leaving there, he will be at Seattle, Wash., Nov. 10th-12th; Spokane, 13th; Portland, 15th-17th; Sacramenton, 19th; San Francisco, 20th-26th; Los Angeles, 28th. From Los Angeles, his trip will include the Grand Canyon of Colorado, El Paso, New Orleans and Atlanta, the latter city being his last stopping place. He will return about December 15th.

Have you advertised your readiness to supply outfits for home demonstration? Don't neglect it.

"Amberola" and "Amberol" will be found in next revised edition of the dictionary.

The Holiday Trade

The holiday season is within hailing distance; its advent is now a matter of only a week or two. By the time the next PHONOGRAPH MONTHLY reaches you the stores in your town or city will be in Christmas garb, their windows decorated with inviting displays to catch the early Christmas shopper. The *early* Christmas trade is the desirable trade with all merchants; it is necessarily so with you, Mr. Dealer, for yours is a line of goods the purchase of which requires a little reflection. It is not a line that is often resorted to as an eleventh hour inspiration for a Christmas gift. You want to anticipate this holiday rush, for *rush* it always is in this country of proverbial Christmas generosity.

There are many things you should do to prepare for the holiday trade; there are several that you should do *now*. Here are a few of them, the most important:

(a) Replenish your stock of Machines and Records. Take an immediate inventory, compare it with your catalogues, place your order at once for your holiday requirement. If you haven't a stock of the big sellers—Fireside and Combination Gem—get them at once. Their superior salable points make them a holiday temptation. Get in your order early and give your Jobber and us sufficient time to fill it.

(b) Put your present stock of machines in perfect working order, and arrange your Records so that your salesmen will be able to instantly locate any particular Record.

(c) Revise your mailing list and make up your mind to spend a few dollars postage in sending out your Phonograms, supplements and other advertising matter.

(d) Try to get permission to introduce a machine and a few Records for home demonstration. Greatest selling scheme in the world, that —and as easy as it is effective. Don't wait for people to come into your store and beg of you to sell them a machine. A lot of Dealers who followed that method exclusively are now in a position to spend *all* their time *wondering why they did*. Don't give people a chance to make up their minds that they want a Phonograph; they might die before they decide.

(e) After you read the Monthly insist on your salesmen doing the same thing; in fact, make them read all Edison literature so that they can talk the goods intelligently to customers.

(f) Give immediate thought to your advertising and window display. Remember the holiday newspaper space is precious and competition for the most prominent positions is always keen. Pick out a good paper and a good space and get your bid in early. Start your windows working now and make a big "splash" on the Thanksgiving window. If you get people in the habit of expecting something novel in your windows, their eyes will instinctively turn in your direction every time they pass.

(g) Don't neglect your concerts above all things. Give them on regular, stated nights so that the public will know when to expect them. Put an ad in the paper or send a postal to prevent their forgetting; it's inexpensive when contrasted with results. Keep you machines playing at other times as well; it draws the crowd.

(h-z) Don't wait; don't procrastinate; do these things *now*. This is the acceptable time—the day of your holiday salvation. If you're a "dead one" at this time the public is very likely to consider you as such for all time.

Amberol Attachments

While the sale of Amberol attachments has been uniformly steady, and is now on the increase, it has not begun to reach the proportions that the selling value of these devices warrants. It will be noticed that in our November magazine ad we are featuring the Amberol Attachment. We strongly urge Dealers to incorporate some of that ad in their local advertising. Among the many thousands who will read the magazine ad, a very large percentage of Phonograph owners will undoubtedly learn for the first time of the attachment and its wonderful possibilities. It is only reasonable to assume that a certain number of this class may be found in every Dealer's neighborhood, and the man of enterprise will turn the fact to his own good advantage while the ad. is fresh in memory.

The Amberol Attachment has opened up a world of possibilities to the Dealer; it practically caused a reincarnation of his business. It has made it possible for him to bring back the Record customers who discontinued their patronage because of waning interest. Those machines that are standing idle now because their owners are not aware of the pleasure that the addition of an inexpensive attachment will insure them can all be restored to activity, every one of them. It's up to the Dealer to seek the owners out. We suggested an excellent plan in the October Monthly for approaching the dormant trade. We advise every Dealer who has not already done so to put it into immediate practice. It will pay.

Our Mexican Office

Below we show a cut of our Mexican office, which is situated on the Avenida Oriente, 117, Mexico City, Mexico.

Prior to the organization of our Mexican Company ,all our business in the Republic of Mexico was handled direct from the New York office; but as our trade increased, we found it necessary to organize the Mexican National Phonograph Co. in order to meet conditions as existing and more thoroughly exploit our products there. The company was organized in January, 1906, and immediately established at the premises Prolongación del Cinco de Mayo, 77, Mexico City, at which time we occupied only a part of this building; but realizing we were much handicapped

for want of room, the entire building shown above was leased in December of 1906. The entire building is now occupied by our Mexican Company, with the exception of the first floor, the general offices being situated on the second floor, and the third and fourth floors used for storing stock.

They carry a full supply of our several types of Phonographs, together with a large stock of both foreign and domestic Records, besides a stock of special Mexican Records. They also carry a full line of Projecting Kinetoscopes, Films, Batteries and Numbering Machines manufactured by the Edison Companies here at Orange

In order to meet the large demand for Mexican Records made by native talent, we have been sending our recording experts to Mexico City for the past three years, and have already issued 444 Standard and 41 Amberol Records of this kind. These have already been placed on the market and we still have several hundred selections, both Standard and Amberol (which we shall issue monthly.

Mr. George M. Nisbett, formerly manager of our Chicago office, now has charge of the Mexican Company; and under his management we expect the season of 1909-1910 will be a record-breaker, as the prospects for doing a large business in Mexican territory were never brighter than at present.

Sousa Now Touring Country

After a phenomenally successful engagement at Willow Grove, Philadelphia's beautiful suburb, John Philip Sousa, conceded to be one of the greatest bandmasters in the world, with his magnificent aggregation of fifty musicians whose services we are employing for the benefit and entertainment of the Edison Phonograph public, is now engaged in a tour of the Pacific coast. Returning, his tour will end with a grand final concert at the New York Hippodrome on December 12. This is Sousa's thirty-fifth semi-annual and ninth transcontinental tour. The most prominent soloist traveling with the band is Herbert L. Clarke, one of the most accomplished cornetists in the world. Mr. Clarke has made a Record for us of his favorite cornet solo, "Bride of the Waves," which appears as Amberol No. 310 in the December list.

The Next Jobbers' Convention

Atlantic City was chosen as the next convention city of the National Association of Talking Machine Jobbers at a meeting of the Executive Committee held at Pittsburg, Pa., on September 19. The dates selected were July 5, 6 and 7, which will give the members and delegates attending the benefit of a five days' outing, Julv 4 falling on Monday next year.

In advertising the October dance list don't forget to mention that square dance numbers have calls. It's their big feature.

Suggestions for Thanksgiving Window Display Cards

Below we print suggestions for eight display cards that will be found useful in the preparation of the Thanksgiving window display. Get out your brush and pen and transfer them to paper or cardboard. You need not be an artist to do it; in fact, we are inclined to think that the most artistic cards do not always attract the most attention. Better by far that the cards be unique in design and lettering than that they be marked by sameness, even though perfect as to lettering, etc.

And, by the way, have you noticed how readily the Cygnet horn lends itself to a window display? Takes up very little space and permits unobstructed view of the machine. You will have your Cygnet Horns long before you prepare your Thanksgiving window. Make them part of your display.

Why wait till Christmas for your Edison Phonograph?

Buy it now.

The new Amberol Records will take care of Christmas.

A clever housewife can make a Thanksgiving turkey last a week.

Your Thanksgiving Edison Phonograph will last a lifetime.

Start this Thanksgiving by being thankful all the year round. Come in and select your Edison Phonograph now.

The turkey will taste twice as good to the accompaniment of an Edison Phonograph.

What are you going to do after dinner on Thanksgiving Day? How about an Edison Phonograph?

Don't think only of Thanksgiving—think of all the other days that come after. Get an Edison Phonograph and stay thankful all the year round.

Thanksgiving Day may come and go, but your Edison Phonograph is always new. Start being thankful to-day—buy one.

The Edison Phonograph isn't a big thing to buy, but it's a big thing to own.

Some Things to Be Thankful for

This is the season when wide-spread discussion arises as to which is our national bird, the eagle or the turkey.

We are thankful that the eagle still roosts upon the dollar and the turkey upon the platter.

We are thankful that we have on the average a live bunch of Edison Dealers on the list who are thankful for the day they began handling Edison Phonographs.

And you've got a lot more things to be thankful for, too. Incidentally, so have we—because we're both thankful for profits and we can't make money unless you do.

Take Amberol Records, for instance. Just when many of the old stagers had about decided to tuck the Phonograph away in the attic, along came Amberols and Amberol attachments to bring them to life. New start—more profits. Thanks!

Take Victor Herbert. Maybe you don't care for his music—maybe we don't. But the crowd does, and the Herbert Records certainly brought the money home. Thanks again!

But the big thing you've got to be thankful for is the fact that Thanksgiving is the big front end of the holiday season, and if you work it for all it's worth you can make a regular Christmas of it.

Your customers can't eat their turkey and have it, too—but they can play their Phonograph as long as they live and still have it. That's for them to be thankful for.

And remember this. The Phonograph is the only thing you sell this Thanksgiving that will bring home new profits on the new Records at this time next year.

Since the spring a sifting out of undesirable and unrepresentative dealers has been going on and the manufacturing companies whose products are known have been putting forth special efforts to place the trade on a better footing in this respect than ever before. No mercy has been shown the weaklings in this weeding-out process, and this is as it should be. The jobbers and distributers who have been imposed upon by unconscionable dealers—people who are entitled to little or no credit—have also been active factors in assisting to eliminate dealers who are no good to anybody, and often not even to themselves. The clean-up has been so satisfactory that business this season should be transacted on a safer and more secure way than for several years.—*The Talking Machine World.*

This striking two-page advertisement is appearing in a

unless your Edison Phonograph is equipped to play Amberol Records

you are missing a lot of good things. Your present Phonograph will give you three times as much pleasure as it does now if you will arrange for the Amberol attachment—three times as much, because an Amberol Record is twice as long and more than twice as good as a Standard Edison Record.

All Edison Phonographs made since the invention of Amberol Records are equipped to play both the Standard or two-minute and the Amberol or four-minute Records.

All Edison Phonographs made before this time play only Standard Records unless they have been equipped with the Amberol attachment.

This attachment can be put on any Edison Phonograph by your dealer or by yourself, making available an already large list of four-minute Amberol selections.

For a small sum—$4.00, $5.00 or $7.50, according to the style of your machine—you practically get an entirely new Phonograph out of your old one, one that is able to play the world's best music, reproduced on the longest records ever made and the most perfect playing Records.

While the Standard list has the best selections that can be given in two minutes, there are many pieces of music that cannot be reproduced in this time at all and are only available for the longer Amberol Records.

This advertisement is arousing National interest. T

by local newspaper a

big Magazines and National Weeklies for November

If you have never heard any Amberol Records, pick out from the following list some Records that particularly interest you, go to the nearest Edison dealer on October 25th and hear them played upon an Edison Phonograph with the Amberol attachment. Any dealer will be glad to do this for you.

November Amberol Records

285 Stars and Stripes Forever March (Sousa) **Sousa's Band**
One of Sousa's most popular marches, played by his own band.

286 Just Plain Folks (Stonehill) **Ada Jones and Chorus**
An appealing ballad, with appropriate musical setting. Miss Jones has the assistance of a male quartette in the chorus.

287 Selections from "Little Nemo" (Herbert) **Victor Herbert and his Orchestra**
This selection introduces his "March of the Valentines," "Won't you be my Playmate," "Give us a Fleet," "Won't you be my Valentine," "The Slumberland Theme," Dance and March Finale.

288 How She Gets Away With It Is More Than I Can See (Furth & Cameron) **Grace Cameron**
A comic song in which one "chorus lady" roasts another. Miss Cameron is very clever in her use of the "front row" vernacular.

289 Flannigan and Harrigan (Original) **Porter & Meeker**
A side-splitting side-walk conversation between these clever artists, introducing two original songs.

290 Gypsy Airs (Sarasate Op. 20) **Albert Spaulding**
This beautiful composition is exquisitely rendered by Mr. Spaulding as a violin solo. Piano accompaniment.

291 Grandma's Mustard Plaster (Original) **Murry K. Hill**
A very funny monologue precedes a song about the wonderful drawing qualities of "Grandma's Mustard Plaster."

292 Waiting and Watching for Me (Hearn & Bliss) **Anthony & Harrison**
One of the best known and must popular of sacred hymns.

293 Eglantine Caprice (Van Loock) **United States Marine Band**
A captivating number executed in faultless style by this celebrated organization.

294 Pansies Mean Thoughts, Dear, and Thoughts Mean You (Brown & Spencer) **Manuel Romain**
Mr. Romain has given a particularly fine rendition of this dainty love ballad.

295 A Thousand Leagues Under The Sea (Branen & Petrie) **Gus Reed**
Mr. Reed's sonorous bass is admirably qualified to give to this selection its proper expression.

296 Lasca (F. Desprez) **Edgar L. Davenport**
A poem of love and heroism familiar to many, but few possibly have ever heard it so well rendered. Given in its entirety.

297 Just Before The Battle, Mother (Root) **Will Oakland and Chorus**
Mr. Oakland's splendid voice has never been heard to better effect than in this war ballad.

298 He Leadeth Me (Gilmore & Bradbury) **Edison Mixed Quartette**
A sacred selection rendered by a quartette of mixed voices with organ accompaniment.

299 Wedding—Dance Waltz (Lincke) **American Symphony Orchestra**
A well known waltz by the author of "Glow-worm" (Amberol Record 61.)

300 The Song I Heard One Sunday Morn (Ellison & Brennen) **James F. Harrison and Mixed Chorus**
This song describes the effect that the chanting of "The Palms" in a church produced on a passer-by.

301 Run, Brudder Possum, Run! (Johnson & Johnson) **Collins and Harlan**
A typical Southern "darkey" song set to a rollicking air.

302 Carnival of Venice (Paganini-Banner) **Ollivotti Troubadours**
A charming volin and guitar duet by accomplished musicians.

303 My Old Kentucky Home (Foster) **Knickerbocker Male Quartette**
We doubt the possibility of a more pleasing reproduction of this fine old Southern melody.

304 A Georgia Barn Dance (Mills) **New York Military Band**
An unusually good dance number as well as a fine band Record.

Ask your dealer for a complete list of Amberol Records and see what wonderful pieces of music you are now losing for lack of a simple attachment.

Edison Phonographs are the same price everywhere in the United States. $12.50 to $125.00.

Edison Standard Records 35c; Edison Amberol Records (twice as long) 50c; Edison Grand Opera Records 75c.

NATIONAL PHONOGRAPH CO., Lakeside Avenue, Orange, N. J.

dvantage of the fact in your community immediately
d window displays.

Cygnet Horns

The demand for the new Edison Cygnet Horn has been almost phenomenal in the history of Edison products. The volume of orders simply took us by surprise and, as a result, we have been unable as yet to supply our Jobbers with initial lots for separate equipment only; everything furnished so far having been absorbed in the shipment of complete outfits. As this issue goes to press, we are not in a position to say definitely when we will be able to fill the standing orders. We are urging the horn manufacturers to use every effort to supply our requirements, and have been assured that they are forcing the capacity of their plants to the utmost to expedite deliveries. We regret the delay very much. It is one of those conditions that are met in business and that cannot well be anticipated. We trust that by the time the Monthly reaches the trade the situation will be relieved and the equipments moving. It is very evident that the Cygnet horn is destined for popularity with the public, a popularity that will increase in proportion as its style becomes more familiar.

The price of the horn may seem high when compared with the prices of other types that we have been furnishing with our outfits, but we are really supplying it at the lowest price practicable. The manufacturing cost is so very high because of the peculiar shape and construction of the model that we are obliged to cut deeply into our profits in order to market it at its present price. It is true that the customary margin of profit in the sale of the horn does not exist when sold as an extra, but this condition does not prevail in the sale of a complete outfit, in which case the profit is the same on both horn and machine. It is understood, of course, that we do not insist that our trade shall stock the Cygnet Horn. It is being placed upon the market merely to afford the prospective buyer an option on style. It is so very attractive in design and appearance, however, and the results phonographically are so much better than in the case of the horns regularly supplied, that we feel it will prove a valuable talking point in the sale of machines and, consequently, will become very popular with the trade.

Printed Matter

An outline of the new forms distributed to Jobbers during the month is given below:

Form 1671. This is a card 3½ x 6⅛ inches in size, showing a late picture of Mr. Edison and a fac-simile of his signature on one side and a talk about Edison Phonographs and Amberol Records on the other. A space is left for Dealer's imprint. The picture of Mr. Edison is reproduced by a special lithographic process with the result that the picture is very like a photograph. All Jobbers have a supply of the form.

Form 1674. The unusual demand for Edison Cygnet Horns seemed to make it advisable that we get out a folder describing them. The edition is limited, but Jobbers have a small supply. If the requests for this folder exceed the quantity we have secured, more will be printed later on.

Form 1683. A four page folder telling the circumstances under which Record No. 20315, "El Presdente Diaz al Señor Edison," was made. Printed to fill what we anticipate will be a rather limited demand. Samples have but recently been mailed to Jobbers so it is quite likely that quantities will not be in their hands until the middle of November. Dealers should bear this fact in mind when ordering.

In addition to the above new forms, the attention of Dealers is directed to the following:

Form 1415—Four page folder on Amberol Attachments.
" 1490—Amberol Card.
" 1595—Four page folder on Amberol Records.
" 1615—Four page folder on Fireside.
" 1650—Four page folder on Gem Combination Type.
" 1667—Supplement of 15 Swedish Records, issued Sept., 1909.
" 1668—Supplement of 25 Italian Records, issued Sept., 1909.

Supplies of any of these may be had upon application to Jobbers.

We feel that an explanation is due Dealers for our delay in getting a new machine catalog to supercede Form 1510 which is out of print. The final "O. K." of the proofs for the new catalog was held off until we could round up additional information which should be included. We are pleased to be able to report that the printing is now well along and that we will begin shipping to Jobbers in the far West, who have placed orders, within a very few days. The indulgence of Dealers is asked for a little while longer.

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Edison Business Phonograph Co., Orange, N. J.

Harry Lauder on American Tour

Harry Lauder, the world's greatest and highest paid comedian, is back in the United States for a twenty-week engagement over the Morris circuit at the princely salary of $100,000. His engagement began at the Plaza Music Hall, New York City, on October 11th, and the tremendous ovation he received indicated the immense popularity that the inimitable Scotchman enjoys in this country. His name is now on the tip of every tongue. The papers are teeming with press notes and comments and people who live in the path of the circuit will let nothing prevent them from hearing Lauder sing his favorite songs.

In addition to being the best money-maker for William Morris, Harry Lauder is the biggest advertisement that the Edison Dealer has ever had. He works for the Edison Dealer as industriously, if indirectly, as he does for Mr. Morris. No one who has ever heard Harry Lauder would miss the opportunity to hear him again; *ergo,* any one who does hear him once will be not only willing but eager to hear his Records. And those who have never heard him at all,—well, there are a few easy things in this world and selling Harry Lauder Records to such people is one of them. His best songs—those that are always demanded after his repertoire of new numbers is exhausted—are already in your catalogue and should be in your stock, Mr. Dealer; and on the 24th inst. three of his latest and most popular songs (Amberol Records, at that) may be placed on sale by you. Your city may not be on the Morris circuit, Mr. Dealer, but it *is* on the *Edison* circuit, and *so is Harry Lauder*—not for twenty weeks, either, but perennially. Let the people in your city get acquainted with that fact. Hang a card in your window, and put an ad in your paper *now.* Harry Lauder's is a magic name; why not start to conjure with it?

Electros of Monthly Record Lists

Two or three years ago, we put into effect a plan for furnishing Dealers with electros of the lists of new Edison Records. At that time we were putting out only 24 Standard selections a month. The numbers and titles of the Records, and the names of the artists making them, were set in small type and an electro made of the whole list. This was sold to Dealers at 30c. net. We started out originally with orders for the electros from about forty Dealers. These orders gradualy dwindled to a point where we could no longer furnish the cuts at the old price, because of the cost of composition. Therefore, the service was discontinued.

The matter has been brought up again by a Dealer who says:

"I would suggest you furnish these again because the average country printer hasn't the type small enough to set the list. The cost of the space occupied by the list when set in type that the printer can furnish is greater than the small Dealer cares to spend."

With forty selections a month (twenty Amberol and twenty Standard) the list would probably occupy a space approximately 5½ inches long and single column width. We could furnish electros of this size for, approximately, 45c.

How many Dealers are interested in this service? If you would care to subscribe regularly for this electro at the price quoted, communicate at once with the Advertsng Department.

Territory of National Phonograph Company Salesmen

In order to protect the trade by eliminating the possibility of any misrepresentation we print the following list of our salesmen and the territory assigned to each:

J. H. Allgaier—Missouri.
B. R. Barklow—Manhattan, and all South of Albany, N.Y.
A. V. Chandler—Illinois.
H. D. Clark—New Jersey, Delaware, Maryland and District of Columbia.
A. H. Curry—Arkansas and Oklahoma.
F. W. Ewan—Toronto and Provinces of Ontario, Canada.
F. E. Gage—West Virginia, Kentucky and Tennessee.
J. H. Gill—California, Arizona and Southern New Mexico.
G. A. Hedden—New Hampshire, Eastern New York and Vermont.
F. H. Hird—Iowa.
W. P. Hope—Wisconsin, Upper Michigan; Alberta, Manitoba and Sakatchewan, Canada.
F. L. Hough—Minnesota.
W. H. Hug—Ohio.
W. A. Idle—Northern Wyoming, Montana, Idaho and Utah.
A. H. Kloehr—Kansas.
M. G. Kreusch—Indiana.
C. E. Lyons—Washington and Oregon.
L. W. McDonald—Eastern Provinces of Canada.
E. A. Neff—Texas.
C. W. Phillips—North and South Dakota.
G. A. Renner—Nebraska, Colorado, Southern Wyoming and Northern New Mexico.
J. W. Scott—Connecticut, Rhode Island, Massachusetts and Maine.
H. R. Skelton—Michigan.
F. H. Stewart—Mississippi and Louisiana.
J. F. Stanton—Pennsylvania.
C. P. Trundy—Western New York.
C. D. Warren—Virginia, North and South Carolina.

Pretty formidable array of salesmen, don't you think? Hustlers, too, every one.

The Lesson of the North Pole

The North Pole has been discovered. Whatever may be the outcome of the dispute between the rival claimants for the honor and credit of being the first to reach the goal that for three centuries has been sought by the most intrepid explorers of the civilized world—whether the pages of history in years to come shall recognize the claim of Dr. Cook or of Lieut. Peary to priority of discovery really pales into insignificance before the conceded fact of its discovery. The siege of the frozen North has been raised and the baffling obstacles that Nature interposed in the path of man for centuries have been overcome. The Stars and Stripes have been planted upon the topmost point of the earth. American enterprise, determination, patience, pluck and perseverance have won out in this as in all other great events in the present day of progress, discovery and invention. Is is a powerful lesson to us all. It shows us what devotion to purpose will accomplish. It illustrates the fact that to a man of persistence, of dogged determination to accomplish an object nothing is impossible—no obstacle exists that can not be removed or overcome. We intend to assimiliate that lesson and apply it to ourselves in our end of the talking-machine business. We have an object to accomplish, an object in which you are vitally interested, and we ask that you follow our example. We have increased our sales force 50%. We stand irrevocally committed to the statement that during the coming season we propose the greatest outlay of money for advertising purposes in the history of the talking-machine business. We have already taken the initiatory steps to distribute our expenditure. Four hundred and fifty leading newspapers in the United States, in towns whose population number 10,000 and upwards, are being utilized, in addition to twenty-five of the most popular magazines in the country.

We intend to advertise Edison Phonographs, Accessories and Records as they have never been advertised before. *We are going to create a greater demand for Edison goods.* And we don't propose to let anything discourage us from that object. That's our goal and we are going to reach it if determination and persistence will avail. And when we have reached the goal you will know it by your increased sales and by the demand for Edison goods. We are not doing this for philanthropic purposes to be sure—we are not animated purely by a desire to enrich the other branches of the trade. No; we are selfish enough to want to reap our share of the harvest. But we cannot hope to realize the benefit of our efforts until the other branches begin to work. Our interests are common. Each one—Manufacturer, Jobber, Dealer—shares in proportionate measure the effect of the energy or listlessness of the other. The framework of our business and its mechanism are so delicately interwoven that the slightest discordant act or movement on the part of one reflects upon the others. Hence it is that our efforts, dogged and untiring though they may be, are possibly of greater or less frustration by the attitude of either of the two branches of the trade.

The apathy of the Jobber or the Dealer may minimize the measure of our success (which is his success) just as his co-operation will emphasize it. Don't misunderstand us. We are not starting out on the assumption that either Jobbers or Dealers will fail to appreciate the value and possibility of the work in hand. We know that the great majority will. But there are always some laggards, some drones, in every undertaking, and it is the exceptions that we are trying to spur on to mental and physical effort for our common cause. We have taken up our share of the burden. Our work is defined.

We are to create the general demand. It is the province of Jobbers and Dealers to accentuate that demand in their localities and *to prepare to meet it when it comes,* for coming it is, as surely as night follows day. Don't forget the lesson of the North Pole. What Cook and Peary did in their sphere, we can do in ours. Let's work in harmony, and by intelligent, concerted and determined effort, bring back the talking-machine business to its former footing, and then we will all—manufacturer, Jobber, Dealer—come into our own.

Get busy on the Harry Lauder Records. It's one grand opportunity. Lauder's like a holiday —he comes only once a year. But when he does come he makes people sit up and take notice.

Window displays are the best form of local advertising. Don't wait for the holidays to change your display; do it now. Arrange a Lauder window and, later on, a Thanksgiving display.

If John Wanamaker sees fit to advertise Amberol attachments in thirteen papers in New York and vicinity and four in Philadelphia—big ads, too—*there's a reason!* Wanamaker doesn't frequent the morgue.

Edison Records for Christmas

We are planning to issue a special hanger for store use, giving a list of Records appropriate to the Holiday season. This will include the Records shown on the attached sheet. All of these have been regularly listed in the United States and Canada, with the exception of 12098 to 12103, inclusive. These are just being put out by our London branch and have not yet been brought to the attention of the trade in this country.

They are desirable Records in every respect and would have been issued in the regular way, but we did not want to exceed the number being issued each month. This special hanger will naturally create a demand for these Records, and we would suggest that you place an order for your needs at the earliest date practicable so that both your Jobber and ourselves may have an opportunity to provide for the inevitable holiday rush. Don't make the mistake of waiting until the last moment. Give us a chance so that we may plan our production; otherwise you may be disappointed in your order.

Give this hanger a conspicuous place in your window display and keep the Records handy to play them over. You will note the variety given the list. It cannot fail to create a big Christmas demand. Govern yourself accordingly and order on a wide enough margin to prepare yourself for an unexpectedly large trade. Better to be on the safe side than to fall short. The Records will always sell. They are among the best numbers in the catalogue.

AMBEROL

62	Calvary	Harry Anthony
124	Jerusalem	Edison Mixed Quartette
188	Holy, Holy, Lord God Almighty	Edison Mixed Quartette
305	Angels from the Realms of Glory	Edison Concert Band
12098	The Dawn of Light	Elite Mixed Quartette
12099	Nazareth	Peter Dawson
12100	Sweet Christmas Bells	Ernest Pike & Peter Dawson
12101	Christmas Morn	National (London) Military Band
12102	Star of Bethlehem	Ernest Pike
12103	A Miner's Dream of Home	Peter Dawson & Mixed Quartette

STANDARD

8270	Santa Claus Song	George P. Watson
8708	Old Jim's Christmas Hymn	Campbell & Harrison
8837	O Come, All Ye Faithful	Edison Male Quartette
8854	Ring the Bells of Heaven	Edison Chimes
9156	Star, Beautiful Star	Anthony & Harrison
9168	Silent Night	Edison Male Quartette
9410	Joy to the World	Edison Concert Band
9431	Down on the Farm	Ada Jones & Len Spencer
9703	Ring Out the Bells for Christmas	Edison Concert Band
10008	Christ Is Come	Edison Concert Band
10030	Christmas Morning at Clancy's	Steve Porter
10257	While Shepherds Watched	Edison Concert Band

Some Aphorisms

The weeding-out process is going merrily on. Lethargy is the prime cause. "The survival of the fittest" is the slogan of the manufacturers in this respect.

If the Phonograph was limited to but one kind of songs or one kind of music, there would not have been any Phonograph to-day, but its repertoire changes as people's tastes change; it is always ready with what is wanted.

There is no better way of seeking Phonograph buyers than through Edison Records, and that being true, the new Edison Amberol Records come as the strongest selling force for Edison Phonograph sales that has been put forth since instruments of this kind were invented.

It is the Records that keep the Phonograph in demand and it is the up-to-dateness of Edison Records that makes the Edison Phonograph an always-new proposition in the eyes of those to whom you look for trade.

The quickest road to bankruptcy is reached by the Dealer who doesn't devote his leisure time to consideration of the methods employed by his successful competitors. Obstinancy is a business liability.

The Dealer who only at rare intervals overhauls his window display produces the same effect upon the public as does the slovenly housekeeper upon a caller who surprises her in the midst of disorder and uncleanliness.

The Other 13,000

What they are doing and what they want to know about.

The accompanying cuts illustrate the aggressive methods employed by the Eureka Phonograph Co., of Eureka, Cal., to get new Edison business. By his hustling, energetic manner of doing things, Mr. Hillman, the proprietor, has built up the reputation of being one of the most enterprising and aggressive Phonograph Dealers on the Pacific Coast. In one illustration he is shown

making his monthly visit to every town in Humboldt County. When the monthly records arrives, he loads up his wagon with Phonographs and Records and, leaving a clerk to attend to the store, he personally canvasses the outlying districts and towns. In the other illustration he is shown making a trip into the mountains. On one of these excursions he took with him one saddle horse and four pack horses carrying eight Phonographs and five hundred Records; he brought back the horses.

He disposed of not only that stock but also of twelve more Phonographs and three hundred more Records which were sent to reinforce him; a total on that trip of twenty Phonographs and eight hundred Records. Some business, don't you think? Eureka is a town of 13,000, and Mr. Hillman has a man out canvassing the town exclusively. In the near future he intends to add another outside worker so that he will have three outside and one inside salesmen of Edison goods. He intends also to put two new demonstrating booths in his store. It's refreshing to find a "live wire" in the business like the Eureka Phonograph Co., after listening to the stereotyped complaints of that class of Dealers who confound their own inertia with business ailment.

When Opportunity Knocks

As Mr. Dooley once said, "Opportunity knocks at ivry man's dure wanst. On some men's dures it hammers till it breaks down the dure, an' thin it goes in an' wakes him up if he's asleep, an' aftherwards it wurruks f'r him as a night-watchman."

It doesn't have to do that in Davenport, Iowa, —at least not at No. 322 Brady street, where H. Schmidt & Son Co., Edison Dealers, are located. They know and grasp Opportunity before he gets a chance to even tap lightly. Cal Stewart, "Uncle Josh," was in the city and taking advantage of the fact they sent a copy of the following letter (on which appeared a half-tone of "Uncle Josh") to each of their Edison Record customers, about 300 in all, enclosing a ticket of admission to the theatre where he was appearing.

DEAR FRIEND:—The original Cal Stewart, the "Uncle Josh" of the Phonograph, will be at the Elite Theatre, Davenport, Iowa, Friday, Aug. 27th, at 8 p. m.

We take pleasure in enclosing a ticket, which please accept with our compliments. At this performance he will make a Record, telling and showing how it is done, and we are anxious that you, as an owner of a talking machine, and our patron, should be present. If you find it impossible to attend, please hand the ticket to someone who is interested in the Phonograph.

Trusting you will find the venture a splendid evening of entertainment, we remain,

H. SCHMIDT & SON CO.

This they did in the belief that they would be fully repaid by the sale of "Uncle Josh" Records alone. Incidentally, they advise us that "they are still hammering away on the sale of the Edison Phonograph." If they always use as effective a "hammer" as in the above instance there's no question of results.

Sound-Proof Booths

We recently received a communication from a Dealer who requested information in regard to the erection of a sound-proof booth in which to demonstrate Records. Being without any data on the subject we were compelled to call into requisition the kindly offices of one of our New York City Jobbers, whose demonstrating booths are excellent models of construction. For the benefit of any of the trade who may be contemplating the erection of such booths we publish the reply received to our request for information in regard to their dimensions, cost, etc.

"The booths we use for demonstrating Records only are 9 feet long and 6 feet wide and about 7 feet high. We think a better effect would be obtained by having the booths much higher. Aside from the size of the booths which, of course, must depend on the space the dealer has to use, we think our method of sound-proofing has proved quite satisfactory. The frame work of the partitions between each room is made of 2x4 lumber and on each side of this frame work is a covering of heavy paper, quite similar to very thick blotting paper, but much tougher. This we bought from the West End Manufacturing Company in Murray street, New York, and it can be obtained in various thicknesses and it is very cheap. This paper is then covered, in our case with ceiling board, although we think a much better finish is obtained by what is known as Compo board, as this makes a very smooth finish the surface of which can be painted or papered. We use this construction on all sides as well as the top and while the rooms are not absolutely sound-proof a machine playing in one room does not at all interfere with the demonstration on either side,—in fact the sound from the adjoining room would not be noticed at all. The ends of our booths are of oak partitions with glass panels. These booths cost on an average of about $50 apiece as outlined above."

Allow me to tell you how I have trimmed one of my windows. They are 10x14x8 feet. I have a cabinet on which is placed a Standard Phonograph fully equipped with horn, Record on mandrel, empty box and brush on cabinet. Beside the machine is placed a large easy chair with a dummy seated in it. The dummy is very *real* in appearance—wax head with hair, and wax hands. He sits in a reclining position, one hand with open catalogue of selections in it resting on arm of chair. On his lap is a list of latest Records and beside him on the floor sits a dog. Both man and dog are gazing at the Phonograph. A large card resting against the chair and facing the window reads, "You cost me $30.00, but as a rest producer you are worth $100.00." The floor of the window is covered with red bordered by blue, representing a rug. Framed picture of Mr. Edison hangs on wall of window. Does it attract attention? I should say so. Crowds will stop and look, then come in and ask questions. My windows have electric lights around them on the inside and when the lights are turned on the interior is plainly seen from the opposite side of the street one-half a block away. I am now exclusively an Edison Dealer. I am unable to sell any other kind.—*Mrs. S. C. Rowlen, Rowlen Phonograph Parlors, Red Wing, Minn.*

How One Dealer Sells Phonographs

The following extract from a communication received from Dr. C. I. Daniels, an enthusiastic Edison Dealer of Eaton, Ind., illustrates his methods of going after Phonograph customers. Dr. Daniels is another Dealer who doesn't believe in the archaic method of waiting for business to beseech his attention:

"First, I get permission to place an instrument in the home for three days, get acquainted with the family, learn what kind of music they like, find out their circumstances without asking outright, and then decide what kind of an instrument I can sell them. By that I mean what kind they can afford. Then I take six two-minute and six four-minute Records of the class I believe will please them, selecting plain and clear Records and only one funny one in each six, and go to the house with a Standard or Home, show them how easy it is to operate, and teach one of the family to operate the instrument. Tell them that these machines speak louder and more plainly than any other instrument on the market except Edison's best, one of which I will show them when I call again. Three days later I call again, bringing a few choice Records and a higher grade machine, and explain the difference between the various types, pointing out that the larger machine brings out the bass notes better and smoothes the high notes, and appears to put a polish on the whole Record. Then in a few, well-chosen words I explain the desirability of the better machine from their point of view and close the deal—or leave the better instrument with them for a day or two and then close it."

Mexican Record No. 18,750 Made Over

The trade is hereby advised that Mexican Record No. 18,750, "El Desprecio," formerly by R. Herrera Robinson, has been made over in the form of a duet by Rosales & Robinson.

Don't think the more money you spend the better your display. Arrangement is of greater importance than lavishness, always.

Advance List

Of Edison Amberol and Edison Standard Records for January, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before December 24th, 1909, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on December 23rd. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on December 24th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after December 20th, but must not be circulated among the public before December 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P .M. on December 23rd, for delivery on the morning of the 24th. Jobbers are required to place orders for January Records on or before November 10th. Dealers should place January orders with Jobbers before November 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for January, 1910

325 Washington Post and the High School Cadets Marches — **Sousa's Band**

As is to be expected, the "March King's" splendid aggregation of musicians has striven to give an unusually fine rendition of these, the two compositions that perhaps more than all others served to spread his popularity, because they represent in a superlative degree that swing and dash that are his peculiar style. It is a magnificent Record—or rather *two* Records. Publisher, Harry Coleman, Philadelphia.

326 Redhead — **Ada Jones**

Ever heard clever Irene Franklin sing this very popular "kid" song? If you have, you'll appreciate Miss Jones' versatility, for really her imitation is artistic in the extreme. The song recites the troubles of a pugnacious "kid," the unfortunate color of whose hair has earned for her some choice and suggestive nicknames, the most repugnant of which is "Redhead." The air lends itself greatly to the proper "kid" expression. Orchestra accompaniment. Words and music, Irene Franklin and Burt Green; publisher, Leo Feist, New York.

327 Annie Laurie and Home, Sweet Home — **John F. Burckhardt**

A bell solo. No more appropriate selections could have been chosen for this Record than these endearing melodies, which are also given with variations. A heavy chime effect is introduced that is most acceptable. Mr. Burckhardt shows himself to be an artist of more than ordinary ability and this Record will recommend itself as much for its artistic qualities as for its novelty. Orchestra accompaniment.

328 Ring o' Roses — **Elizabeth Wheeler and Harry Anthony**

This number is from "The Dollar Princess," a musical comedy which is both a European and an American success. It is now playing to crowded houses in New York. "The Dollar Princess" deals with the fad of John W. Cowder, an American millionaire, for surrounding himself with servants and office employees picked from the ranks of bankrupt foreign nobility. His niece, Daisy, in this way secures the Marquis de Jolifontaine as her footman, and proposes to him a "make-believe" marriage, which will enable them to take a little pleasure trip a la "Hansel and Gretel." This introduces the duet, "Ring o' Roses," which is the most melodious and attractive number in the production and always elicits many encores. Orchestra accompaniment.. Words, Adrian Ross; music, Leo Fall; publishers, Ascherberg, Hopwood & Crew, London.

329 The Bird With the Broken Wing — **Edison Mixed Quartette**

The well-balanced work of our quartette is particularly noticeable in the rendition of this beautiful hymn while the orchestra accompaniment is smooth and finished. This is a very desirable number for a sacred collection. Words, H. Butterworth; music, R. H. Beveridge.

330 Ballet Music from "Mlle. Modiste" — **Victor Herbert and His Orchestra**

A rare musical treat. Those who have heard the Victor Herbert Record No. 195, "Selections from 'Mlle. Modiste,'" will all the more thoroughly appreciate this supplemental number, for it sparkles with the inspiriting elan and abandon of all his dance movements. It correctly expresses the great composer-conductor's idea of the unwritten law of rhythm.

331 When You Were Sweet Sixteen — **Manuel Romain**

Who does not know or has not heard this sweetly sentimental ballad, the beauty of whose composition is surpassed only by the charm of its melody? It is a number that requires for its proper rendition a voice of unusual sweetness, range and power such as nature has favored Mr. Romain with. Orchestra accompaniment. Words and music, James Thornton; publishers, M. Witmark & Sons, New York.

332 Gobble Duet from "The Mascot" **Elizabeth Wheeler and Harry Anthony**

We confidently expect that this beautiful soprano and tenor duet number, which is given with orchestra accompaniment, will prove one of the most popular Records in our catalogue. It is the famous "Gobble Duet" from the comic opera "The Mascot," which was first produced at Paris in 1880 and, up to August 29, 1897, had reached its seventeen hundredth performance. "The Mascot" was one of the most successful operettes ever produced in America. Edmond Audran, the composer, was born at Lyons, France, April 11, 1842, and died at Tierceville, August 16, 1901. He also wrote "Olivette," "Miss Helyett" and others.

333 Monte Cristo Waltz **Jorda-Rocabruna Instrumental Quintette**

It is difficult to give an adequate idea of the exquisite beauty of this Record. It is a waltz number with all the warmth, languor, and haunting melody of the Spanish style. The Record was made in Mexico by the most unique and concededly the best orchestra in the Republic. The instrumentation consists of first and second violins, 'cello, piano and organ. The violin used by Sr. Jose Rocabruna, the leader, is an Amati, valued at $3,000. The Record is especially desirable as a dance number. Composer, Katlar.

334 Don't Be an Old Maid, Molly **Byron G. Harlan**

A lover's passionate plea to his sweetheart to give immediate consent to his suit and name the wedding day forms the theme of this catchy little waltz song, which suits Mr. Harlan's voice to a nicety and serves to display his rare power of expression to the best advantage. There is a pleasing wedding bell effect in the chorus. Orchestra accompaniment. Words, Alfred Bryan; music, Kerry Mills; publisher, F. A. Mills, New York.

335 A Race for a Wife **Ada Jones and Len Spencer**

A clever race-track sketch built upon a jockey's ride against tremendous odds to redeem the fortune of his sweetheart. From the start of the sketch, when the band plays the chorus of "Pony Boy," to the finish, when he wins her hand, it is realistic and exciting, all the characteristic noises of the track being brought into play to create that effect. Original for our Records.

336 Pique Dame Overture **Edison Concert Band**

This brilliant composition is the work of Franz von Suppe, one of the most popular of German composers, who was born at Spalato, Dalmatia, April 18, 1820. Von Suppe's overtures are known the world over, "Pique Dame" being a universal favorite. This Record contains the most effective movements of the overture, including the charming flute duet, one of its most attractive features. Publisher, Carl Fischer, New York.

337 Down in Sunshine Alley, Sally **Billy Murray and Chorus**

A Captivating march song of a sentimental turn, into the rendition of which Billy Murray enters with the dash and spirit that it requires. Mr. Murray is thoroughly in his element with songs of this description, as the Edison public well knows. He is ably assisted by a capable chorus. Orchestra accompaniment. Words, Edward Madden; music, Geo. W. Meyer; publishers, F. B. Haviland & Co., New York.

338 Flow Gently, Sweet Afton **Metropolitan Quartette**

The melodies of our forefathers are the best after all—best because of their simplicity, which is their charm and strength, and their appealing tenderness of sentiment that sprang from poetic geniuses whose muses seems to have taken flight with their departure. The rendition given this favorite ballad of the ploughman-poet is in every respect worthy of the number, and most creditable to the artists. Unaccompanied. Words, Robert Burns; music J. E. Spilman.

339 Berceuse De Jocelyn **Jean Schwiller**

Lovers of high grade music will be especially interested in this number which is a 'cello Record of the best known composition of the gifted Frenchman, Benjamin Godard (1849-1895). It is the exquisite "Lullaby" from Jocelyn. It is played most artistically by Mr. Schwiller with a delicate and subdued orchestra accompaniment. This Record is adopted from our British catalogue, in which it is No. 12091.

340 From Time to Time **Thomas Chalmers**

A descriptive song of a sailor's departure from his sweetheart to battle for his country; of his death in a foreign land, and her lonely vigil for his return. Mr. Chalmer's fine baritone voice is quite equal to the occasion and he gives the number a most graphic and realistic rendition. Orchestra accompaniment. Words and music, Tony Stanford; publisher, Leo Feist, New York.

341 Lead Kindly Light **Knickerbocker Quartette**

This priceless gem of sacred hymns, whose strains were the last earthly sounds to reach the ear of its eminent composer as his eyes closed in eternal sleep, is sung by a male quartette with a wealth of harmony and expression that cannot be excelled. It is deserving of a place in every collection of Records. Unaccompanied. Words, John H. Newman; music, J. B. Dykes; publishers, Oliver Ditson Co., Boston.

342 Selection from "The Dollar Princess" **American Symphony Orchestra**

The music of this popular musical comedy is fascinating and tuneful in the extreme, and the Record embraces its best numbers, including: Introduction to the opera; "Ring o' Roses"; "My Dream of Love"; "The Dollar Princess"; Inspection and Finale. Composer, Leo Fall; publisher, Emil Ascher, New York.

343 Emmaline — **Ada Jones and Billy Murray**

A coon song in which a darkey boy and his "honey gal" sing their love lay in the land of the cotton blossoms. The quaint melody of the song and its composition are more truly characteristic of the real darkey nature than the "rag-time" style of delineation, and for that reason the plantation ballad is again coming back to popular favor. The work of the artists needs no eulogy. Orchestra accompaniment. Words and music, Wm. Jerome and Jean Schwartz; publishers, Cohan & Harris Publishing Co., New York.

344 Maria Theresia March — **United States Marine Band**

A stately march whose noble strains are a tribute to the wonderful genius of its talented composer. A magnificent composition finely played by an organization whose name is synonomous with excellence. Composer, J. F. Wagner.

Edison Amberol Records in Hebrew

10000 Schenkt A Neduwe (*Perlmutter & Wohl*) — **Regina Prager**

10001 Arie aus die Zwei Tanuim (*Perlmutter & Wohl*) — **Regina Prager**

Edison Amberol Records in Italian

5002 Solenne in guest' ora-La Forza del Destino (*Verdi*) — **Francesco Daddi and Vincenzo Reschiglian**

5010 Ciribiribin (*Bolognese*) — **Maria Avezza and Francesco Daddi**

5013 La Serenata (*Braga*) — **Francesco Daddi**

Edison Standard Records for January, 1910

10277 The Summer Girl — **Sousa's Band**

This selection is the second ("B") of a suite of three numbers, entitled "Maidens Three" and composed by John Philip Sousa. The first ("A"), "The Coquette," was rendered by the United States Marine Band. It is Record No. 10248. The remaining number ("C"), "The Dancing Girl," will also be played by Sousa's Band. The playing and reproduction of this number are above criticism. It is a superb Record.

10278 It's Hard To Find a Real Nice Man — **Bessie Wynn**

Winsome Bessie Wynn, one of the best known and most popular stars of the vaudeville stage, makes her initial bow to the Edison Phonograph public with a comic song that gives her plenty of opportunity to display the talents that have made her a headliner as a comedienne. The song itself expresses her unsatifactory experiences with the male sex, but the song is only incidental—Miss Wynn's rendition is the thing. Orchestra accompaniment. Words, Arthur Gillespie; music, Terry Sherman; publishers, Gus Edwards Music Publishing Co., New York.

10279 Sweetheart's a Pretty Name When It Is Y-O-U — **Manuel Romain**

Sentimental ballads are the particular forte of this famous singer, and the popularity of his Records is due to the fact that they are distinguished for volume, clearness of enunciation and sweetness of tone. This selection is meritorious in composition and tuneful, while Romain gives it the full benefit of his remarkable voice and artistic style. Orchestra accompaniment. Words, Edgar Leslie; music, Al. Piantadosi; publishers, Ted Snyder Co., New York.

10280 Oriental March — **Victor Herbert and His Orchestra**

Anything more than the briefest possible description of a Record made by this genius and his skilled musicians is superfluous. It is only necessary to say that this is a popular number from "The Tattoed Man" and, as its title indicates, it is a selection that in movement and orchestration reflects the style of Oriental music. It is a Record that no music-lover should miss Composer, Victor Herbert.

10281 Funny Nursery Rhymes — **Billy Murray and Chorus**

A comic song in which familiar characters in nursery rhymes are transported to the twentieth century and made to do "stunts" that would seem incredible were not Billy Murray's assertions convincingly corroborated by his chorus. Picture Old King Cole in the divorce courts, Little Jack Horner in an automobile accident and Sinbad the Sailor giving the "double-cross" to his tailor! It's a shocking disillusionment, but humorously and tunefully conveyed. Orchestra accompaniment. Words, R. H. Burnside; music, Manuel Klein; publishers, M. Witmark & Sons, New York.

10282 From Greenland's Icy Mountains — **Edison Mixed Quartette**

An exquisite Record in every essential of rendition and reproduction. The work of our quartette in this number is deserving of unusual praise. The rendition of this well-known sacred hymn could not well be improved upon. Unaccompanied. Words and music, Lowell Mason.

10283 Have You Got Another Girl at Home Like Mary? **Harry Fay**

Harry Fay is one of our British artists, a tenor singer of immense popularity on that side of the water. We have selected this number because of its unusual excellence. It appears as No. 13848 in our British Catalogue. "Mary had a lot of sweethearts," we are told, and when she became a bride, one of her unsuccessful suitors addressed himself as follows to Mary's Mama:

"Have you got another girl at home like Mary
Another little peach upon the family tree?
If you've got another little girl at home like Mary,
Then that little girl will just suit me."

Orchestra accompaniment. Words and music, Lawrance & Godfrey.

10284 Medley of Irish Reels **John Kimmble**

An accordion solo with piano accompaniment introducing a number of well-known and popular Irish airs that are as infectious as they are melodious. They possess that mystic and irresistible power to set the feet to tapping and the lips to humming that the Celtic nature loves and demands. Mr. Kimmble is too well-known as an artist par excellence with the accordion to require special commendation. The recording is splendid.

10285 Eiley Riley **Ada Jones**

A delightful little waltz song with a particularly engaging melody, the theme of which is the charms and wiles of "Sweet Eiley Riley." This selection is a feature number of "The Midnight Sons," a popular musical comedy now running on Broadway. This song is bound to be popular, and because of that fact and the cleverness with which Miss Jones sings it, the Record should be a good seller. Orchestra accompaniment. Words, Glen MacDonough; music, Raymond Hubbell; publishers, Chas. K. Harris Publishing Co., New York.

10286 Ting Ting Sang **Collins and Harlan**

A pleasing proof of the versatility of these popular artists. Into this comic duet, which is a Chinaman's recital of his brother Tang Tang Sang's sporty propensities in contrast to his own superior virtues, they inject a surprising amount of comedy, the conversation that follows the chorus being funny. The air is characteristic as well as the effects that are introduced. Orchestra accompaniment. Words, Henry S. Creamer; music, Tom Lemonier.

10287 I Wonder Who's Kissing Her Now **Manuel Romain**

After reciting in sentimental fashion the many arts of love practiced by the sterner sex to win the affections of a maiden until "new game" appears upon the horizon, the singer, who is no exception to the rule, falls to wondering whether his "first flame" may not be doing the selfsame thing in her own way. The air is pretty and the popular tenor in excellent voice. Orchestra accompaniment. Words, Hough & Adams; music, Jos. E. Howard; publishers, Chas. K. Harris Publishing Co., New York.

10288 Territorial March **National (London) Military Band**

A band number of unusually good volume and quality. It is no exaggeration to say that it is one of the most invigorating quicksteps ever listed as a Phonograph Record. Composer, Blankenburg.

10289 Ma Li'l Sweet Sunbeam **Mabel McKinley**

One of those delightful old "Mammy" songs with the daintiest of characteristic musical settings. After hearing Miss McKinley's artistic rendition of this little plantation melody, the words and music of which are of her own composition, it is not difficult to understand the popularity she enjoys with her audiences everywhere. This is one of the many good things of the month. Orchestra accompaniment. Publisher, Leo Feist, New York.

10290 Meet Me To-night in Dreamland **Elizabeth Wheeler and Harry Anthony**

In this charming love ballad, the lines of whose verses are sung by the artists alternately and the chorus in duet form, Miss Wheeler and Mr. Anthony display in a marked degree those talents that have established their popularity with the Phonograph public. The chorus will give an idea of the quality of this selection:

Meet me to-night in Dreamland
Under the silv'ry moon;
Meet me to night in Dreamland
Where love's sweet roses bloom.
Come with the lovelight gleaming
In your dear eyes of blue;
Meet me in Dreamland, sweet, dreamy Dreamland,
There let my dreams come true.

Orchestra accompaniment. Words, Beth Slater Whitson; music, Leo Friedman; publishers, Leo Friedman Publishing Co., Chicago.

10291 Wild Cherries—Coony, Spoony Rag **Edward Meeker**

A rollicking, rapid-fire coon song just becoming popular. It describes the erratic actions of Lucinda Morgan White, who is hopelessly infatuated with Wild Cherry Rag. The rendition of this song at other than Mr. Meeker's hands would be difficult, the action is so rapid, but he sings it with remarkable ease and clearness of enunciation. It is a great "rag" number. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Publishing Co., New York.

10292 The Portly Major March **American Symphony Orchestra**

A brilliant march number whose rhythm is unusually well defined. The interpretation given this selection by the orchestra is nothing short of superb. It deserves a place in every collection. Composer, Walter Rolfe; publisher, Walter Jacobs, Boston, Mass.

10293 I Said "Hooray" **Jack Pleasants**

Another of our English artists, a comedian, and a "top-notcher." A comedian who merely by the influence of his voice can convulse an audience is genuinely funny, and that's what Jack Pleasants will do repeatedly in this selection. The adventures he relates in his song are funny, but the real comedy is in his droll manner of singing it. This number is Record No. 13898 in the British list. Orchestra accompaniment. Words and music, Weston & Barnes.

10294 Wedding Bells **Premier Quartette**

A sentimental ballad that lends itself readily to quartette singing. Those who appreciate Records of this character will find the number particularly satisfying, the combination of male voices being an unusually happy one. Unaccompanied. Words, Robert F. Roden; music, J. Fred Helf; publishers, Helf & Hager Co., New York.

10295 Flanagan and His Motor Car **Steve Porter**

Vaudeville number. Flanagan buys a motor car for $4,999.87, reduced from $5,000.00, and a chauffeur (which, he says, is "Frinch for plumber"), and the adventures he had with the combination furnish the theme for his side-splitting monologue, which concludes with a song about gasoline. Original for our Records.

10296 Kaiser Friedrich March **United States Marine Band**

A splendid band Record. The selection is essentially martial in character and the rendition up to the usual high standard maintained by this famous organization. Composer, Carl Friedemann; publisher, Carl Fischer, New York.

TRADE BULLETINS

Sales Department Bulletin No. 36
October 18, 1909
Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J

Continuing the progressive policy synonymous with the name "Edison," we are pleased to announce that a distinctively new type concealed horn Phonograph will be placed upon the market, on or about December 1st, 1909, which will be known as the "Amberola."

This latest Edison creation is the result of patient, intelligent effort on the part of experts who are pioneers in the details of Phonograph manufacture, and who have succeeded in combining mechanical excellence with a highly artistic and useful record cabinet.

The "Amberola" opens up a new field for the dealer, as it will gain for him ready access to people of refinement and means, who have been anticipating a high-grade machine combining utility and perfection of tone reproduction.

EDISON "AMBEROLA."

CABINET: Mahogany (Piano finish), or Mission Oak. (See note.) Mounted on patent roller castings, is beautifully finished, and has four drawers supplied with special clamps in bottom, holding a total of one hundred and twenty Standard or Amberol Records in original cartons.

(NOTE: We will also be able to sup-)
(ply the option of a mahogany cabinet)
(with dull, or satin finish; and a gold-)
(en oak cabinet if so desired. Where)
(an order only specifies mahogany, reg-)
(ular "piano finish" will be supplied;)
(and where oak only is specified, it)
(will be supplied with the "mission")
(finish.)

DIMENSIONS: Height, 42 inches; width, 21 inches; depth, 22 inches.

MACHINE FEATURES: Equipped with a travelling mandrel. Has stationary new style large diaphragm reproducer, to be known as type "L." It also has an automatic stop, and a combination starting lever and reproducer lift. By lifting this lever, the feed nut is released, and sapphire raised for return of the mandrel, and removal of Record. When lever is pressed down the sapphire is lowered to a contact with the Record, and the motor also is started. The governor is of the four-ball type, and the retarding belts are mounted on a swivel friction fork. The speed adjusting screw is mounted on the rear of the top plate, and the button to change the gearing from the two to the four-minute position is also on the rear of the top plate, and is constructed so that the engagement of the gears is semi-automatic and positive.

MOTOR: New and powerful double-spring motor. The spring-barrels are very large, thus preventing the layers of the spring form coming too close together, and what is called chugging (one of the most objectionable features in the spring motor), is thereby eliminated. One complete winding of the two springs will play five four-minute Records, and in playing the last Record, the spring has the same force and strength as when playing the first Record.

PRICE: List price $200 ($260 to Canada), subject to a discount of 40 per cent.

Illustrations of the "Amberola" are shown in the October Monthly.

We trust you will use your utmost endeavors in exploiting the sale of this new type Phonograph, as it affords an unusual margin of profit, besides making a permanent customer for high grade Records; and we would further suggest that you place an order with your Jobber *at once,* for at least a sample outfit for exhibition and sale purposes, as we have every reason to expect a heavy demand, which will tax our capacity to the limit, and it will be to your de-

cided advantage to have an order on file, thus enabling the Jobber to supply your requirements promptly upon receipts of the goods.

It would also seem well to advise that an Amberol list of Grand Opera Records, made by talented artists, will be issued at about the same time the Cabinet Machine is introduced.

Sales Department Bulletin No. 37
October 18, 1909
Trade Information for Dealers

Correspondence concerning this Bulletin should mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

We hand you, herewith, price list for "Cygnet" Horns and Cranes when shipped separately:

	Dealer	List	Canadla Price n
No. 10 "Cygnet Horn, Black. -	$4.00	$ 5.00	$ 6.50
No. 10 " " Oak or Mahogany	8.25	10.00	13.00
No. 11 " " Black -	4.50	5.50	7.25
No. 11 " " Oak or Mahogany	8.50	10 50	13.75
"Cygnet" Horn Connection - - -	.25	.35	.45
" " Crane (except Idelia)	1.75	2.15	2.80
" " " (Idelia) - -	3.40	4.25	5.50

The above are all net prices from which no discounts whatever are to be allowed.

Suspended List, Oct. 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

N. Y., Elizabethtown—H. H. Nichols.
Alpine—Mrs. Clara Price.
New York City—M. Karow.
OKLA., Stillwell—M. W. Tuell & Son, or Rupert Tuell Drug Co.
MICH., Oxford—H. H. Miller.
IA., Portsmouth—Hammes Show Co. (F. Hammes).
ME., Topsham—A. Melcher Graves.
WIS., Marinette—Vandenberg Music Co.
Green Bay—Vandenberg Music Co.
MISS., Vicksburg—Rice & Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

Sales Department Bulletin No. 38
October 25, 1909
Traae Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

Addenda to Sales Department Bulletin No. 29 dated May 1, 1909.

Beginning November 1st, 1909, and until further advised, authorized Edison Dealers may return direct to the National Phonograph Company, Exchange Department, Orange, New Jersey, for exchange through a Jobber, cut-out and defective (not surplus) two-minute Grand Opera Records, under conditions clearly set forth in Bulletin No. 29, relating to Dealers' Continuous Exchange Proposition, except that orders accompanying the Exchange Papers to be returned to us, must be for an equal number of other two-minute Grand Opera or Amberol Grand Opera Records; Dealers to pay the difference in price, if any, between records returned, and records ordered.

Enclosed cut-out list clearly indicates what Records are returnable under this Exchange, in addition to those that are defective.

Dealers who may be in doubt as to the provisions set forth in Bulletin No. 29, should write us and a complete set of Exchange Papers will be forwarded promptly.

Sales Department Bulletin No. 39
October 29, 1909
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

The 28 Edison Grand Opera Amberol Records, shown on page 4, will be ready for shipment to Jobbers from Orange, N. J., about November 10th. Dealer's orders should be placed with Jobbers at once. The Records may be placed on sale at retail as soon as received. No effort will be made to have a uniform selling date.

The retail and trade prices of these Grand Opera Amberol Records will be as follows: List $1.00 each; Dealers, 60 cents each. The Dealer's price will be subject to a discount of 3⅓ per cent. to cover possible breakage. This discount will be allowed by Jobbers on all invoices to Dealers for Grand Opera Amberol Records. This 3⅓ per cent. discount is being made to obviate any possible demand for replacement or allowance for breakage.

These Grand Opera Amberol Records have been made by the best artists available,—artists of world-wide reputation. They are the best Records ever put out by this company and they compare favorably with any similar Records now before the public.

They will be an important factor in the demonstration and sale of the new Amberola Phonograph.

They will be put up in a new style carton, which will be covered with a maroon-colored, pebble-finished paper and lettered in gold with the word, "Edison" only. This carton will be shipped in a strawboard container, which will be thrown away after it has served its purpose of protecting the carton till it reaches the retail buyer.

We hope the trade will share in our expectations that the Grand Opera Amberol Records will be a great success and will aid us in placing them before the music-loving public in a proper manner.

28 Two-Minute Grand Opera Records to be Withdrawn from Sale, November 1st, 1909

The following list of Records may be returned under the provisions of the Continuous Exchange Proposition, effective November, 1909, as outlined in Sales Department Bulletin No. 29. Dealers are urged to again read the bulletin carefully and follow its conditions to avoid error:

B2	Ach, so Fromm, Martha (*German*)	Dippel
B3	Di Provenza il Mar, La Traviata (*Italian*)	Resky
B6	Aria, Suicidio, La Gioconda (*Italian*)	Signora Resky
B7	Arioso, Pagliacci (*Italian*)	Berti
B8	Duet, La Favorita (*Italian*)	Signor & Signora Resky
B9	O Kehr Zuruck, Tannhäuser (*German*)	Van Rooy
B14	Duetto, La Traviata (*Italian*)	Signor & Signora Resky
B15	Romanze, Die Hugenotten (*German*)	Dippel
B16	Preghiera, (Prayer) (*Italian*)	Resky
B17	Siciliana, Cavalleria Rusticana (*Italian*)	Berti
B21	Ave Maria (*Latin*)	Rappold
B24	Erzahlung, Konigin von Saba (*German*)	Dippel
B25	Arie, (Don Ottavio) Don Juan (*German*)	Burgstaller
B27	Los Ojos Negros (*Spanish*)	Resky
B29	Arie, Der Fliegende Hollander (*German*)	Van Rooy
B30	M'Appari, Marta (*Italian*)	Constantino
B31	Arie, Durch die Walder, Der Freischutz (*German*)	Burgstallèr
B35	El mar sin playas (*Spanish*)	Resky
B36	Lohengrin's Abschied, Lohengrin (*German*)	Dippel
B41	Nobil dama, Gli Ugonotti (*Italian*)	Ancona
B45	Willst jenes Tags, Der Fliegende Hollander (*German*)	Burgstaller
B50	A tanto amor, La Favorita (*Italian*)	Ancona
B51	Ich grolle nicht (*German*)	Goritz
B54	Io son l'amore (*Italian*)	Campanari
B60	Figli miei, Sansone e Dalila (*Italian*)	Franceschini
B61	Nonconosoi il bel suol, Mignon (*Italian*)	Gianconia
B66	Stride la vampa, Il Trovatore (*Italian*)	Jacoby
B68	Ihr heisset mich wilkommen, Der Trompeter von Sackingen (*German*)	Goritz

The Edison Phonograph in the Soudan

Early last year our Paris branch supplied to the French Colonial Office a Home Phonograph with accessories and a quantity of blank Records. These goods were intended for a political expedition to the Soudan (West Africa) preceded by the Governor, Monsieur Léon Richaud. This expedition was organized for the purpose of determining the frontier of the Republic of Liberia and the French colonies surrounding same, that is to say, French Guinea, Soudan, Ivory Coast, etc. Governor Richaud had to visit the chiefs of the different native tribes inhabiting the territory between the frontier and the French colonies in order to win their submission to the French Government. The Records which Governor Richaud brought back and which are at the presnt time in our possession are composed of speeches of the chiefs of the various native tribes expressing their submission to the French Government; orchestra selections played by native bands, the different instruments of which were made of ivory, wood and brass by the natives themselves; also native songs and instrumental solos which, although not very harmonious, are interesting as well as of scientific value. Although the recording is made on ordinary blanks, it is marvelously well done. The reason for this, as Governor Richaud explains, is the silence and good *acoustique* prevailing in the large forests of that country.

Governor Richaud will hold a conference on this expedition at the Geographical Society in Paris at an early date at which representatives of this company will be present.

The following is a translation of a letter received by our Paris representative from Governor Richaud expressing his pleasure at the successful part played by the Edison Phonograph in the work of the expedition:

PARIS, July 29th, 1909.

GOVERNOR LEON RICHAUD,
Chief of the Mission for the Marking Out
of the Franco-Liberian Frontier.

To the Manager of the Edison Company, Paris.

DEAR SIR:—Replying to your letter bearing date June 29th, last, which has been forwarded to me by the head of the Colonial Office, I beg to inform you that the Phonograph supplied by the Edison Company to the mission sent out to mark out the French-Liberian frontier, has given complete satisfaction.

In spite of the shocks received during the carriage and of the changes in the temperature, both Phonograph and Records have worked in a perfect style.

We have been able to make a few records during the voyage, which records I have sent to you so that you could see the result we have obtained.

Yours very truly,
(Signed) L. RICHAUD.

Do You Read the Monthly?

If you do, you are keeping in touch with the general news of the trade and are storing up practical knowledge and information that will prove a valuable asset to your business in time, present or future. If you do not read it, you are doing yourself and your business an injustice, and you are not treating us with the consideration that we deserve. You should reflect upon the fact that this publication represents a very considerable outlay of time, effort and money, on our part, and ask yourself if it does not merit the sacrifice of the few moments of your leisure time that the perusal of its columns would consume.

Read it when you receive it. Absorb its contents and if you don't like something that appears in its pages—if you have a word of criticism to offer, sit down at once and write us. That will prove your interest and your example will invite imitation.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Springfield—Flint & Brickett Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co.
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Clayton-Daynes Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
Eiler's Music House.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd
Winnipeg—R. S. Williams & Sons Co., Ltd

Broaden Your Field

—and increase your sales. A dealer makes a serious mistake by selling records and instruments for amusement purposes alone. There is besides the amusement field the vast field of education from which can be reaped an abundant business. Here the dealer can increase the sale of records to those who already own phonographs, and can sell both instruments and records to a very large number of cash customers who would never think of buying a phonograph except for educational purposes. All this is made possible through

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WITH
Thomas A. Edison
PHONOGRAPH

There is a great opportunity for **you** to sell I. C. S. Language Outfits to people who are going abroad or who desire to learn a language for the sake of the knowledge of it alone; to those who desire to qualify for positions as translators and foreign correspondents; and to foreigners who wish to learn to speak English. No sledge hammer is needed to get it clearly into your head that this presents a sure way of broadening your field of work and increasing your sales. For the sake of good business sense, boom the I. C. S. Language feature of the business.

International Correspondence Schools
SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

Vol. VII December, 1909 No. 12.

Christmas Number.

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
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MEXICAN NATIONAL PHONOGRAPH CO., MEXICO CITY.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
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Vol. VII. DECEMBER, 1909 No. 12

Short Sermons
from Familiar Texts

TEXT:

"Go While the Going is Good."

—From "The Red Mill."

IT takes six times as much power to start an engine as it does to keep it going after it gets started. It's pretty much the same way with advertising and selling Phonographs—only that with no "let down" in salesmanship after getting well under way, you gain at least six times the speed in unloading your stock that you had when you began.

And when you come to the top of the holiday season—NOW—"when the going is good," there is no speed limit on the sales you ought make—GO IT.

Here's some gasoline for your engine, too:

Our newspaper advertising, the biggest newspaper campaign ever put out in interest of a sound-reproducing instrument, started in October and will continue right on through this holiday season clear to the last of May, giving your sales enough momentum to carry you over the so-called dull spots on the high speed.

This newspaper advertising reaches 55,000,000 people—your own prospects and customers—nine times a month.

Your local ads alongside of ours in your newspaper will head the holiday crowds your way.

And, besides all this, our magazine campaign has been increased from full pages to double-pages each month.

Aren't we doing our part? Do yours—push this holiday opportunity on Phonographs and Records for all it's worth. Make it a record breaker.

The Message of The Season

This is the time for action,—intelligent, vigorous and persistent action. December, the usher of the holiday season, that short but joyous period of the year when rich and poor, old and young, alike delve deep into their store to gladden the hearts of friends or relatives by some token of love and esteem. December, the long awaited twelfth month, is with us again. In its sentimental significance—and a pretty bit of sentiment it is that impels mankind at Christmas time to turn its thoughts from business application to the kindlier and more inspiring things that go to brighten the human pathway —its welcome rings from the inmost recesses of our hearts.

But before we can devote ourselves to the sentiment of the Yuletide we of the Phonograph industry have a certain duty to perform that demands our immediate and undivided attention. For us the season has an absorbing commercial significance. In common with the rest of the business world we have waited long and patiently for its advent, eager and anxious as the time draws near to know what may be the prospects for our particular line of business. We have each (or should have) been considering ways and means to deflect our share of the holiday trade to ourselves; studied how best to exploit our product in the public market to render it attractive from a purchaser"s standpoint.

As Manufacturers, we have given you of the trade products of undeniable quality and attraction; have assisted you in their exploitation by a mighty and persistent campaign of advertising, which is still being waged; have aided and encouraged you by suggestion and advice as to the most practicable and effective methods to employ in the marketing of those products. Our duty, therefore, as manufacturers, is done; yours, with the responsibility of the sales end of the industry, is only begun. For you still remains the task of presenting these products in your respective localities to the best of your abilities. Into the competition of the holiday trade we urge that you carry two fixed thoughts —*Optimism and Enthusiasm.* That is the message of "The Season,"—that all your work be done with enthusiasm, prompted by a feeling of optimism, genuine and deep laid. Don't falter; go ahead and persevere to the last minute. With this message and the conviction that its practical application will bring you success unbounded, we wish you all—Jobbers and Dealers —a very Merry Christmas!

About Those Attachments

We intend to keep on talking Amberol Attachments until we succeed in impressing upon every one of our Dealers the absolute and crying necessity of giving this feature of the business his immediate and persistent attention. We know that a very large percentage of the trade has not taken up the sale of Amberol Attachments except in a perfunctory, half-hearted way. Whether or not this has been due to local conditions we are, of course, unable to say; we only know that there are many thousands of Phonographs throughout the country that have not as yet been equipped with this ingenious device, and whose owners of course are not aware of the wonderful amount and quality of entertainment that is theirs for a comparatively nominal sum. We don't propose that they shall remain in ignorance long if our advertising can reach them, and we think it can.

You may have noticed that the Amberol Attachment and Amberol Records were the features of our last month's newspaper and magazine ads. Can you form an idea of how many people those ads reached, and how many machines they will be the means of dragging out of the dust and cobwebs of some dark corner? We know those ads have sold a great many attachments wherever the Dealers were wise enough to take local advantage of them by approaching their old customers on the subject. If you haven't done anything with the attachment proposition you simply must get to work and give it your *immediate* attention, Mr. Dealer. You can't afford to lose any old customers. Your Record trade is the backbone of your business; it is the source of a steady, assured income if you look after it. In justice to yourself you must not neglect it. It's to your own good interest to make every effort now to win back any old customers who have stopped buying Records; and you can win them back very easily if you try.

The Amberol Record is the magnet; only *get it before them.* Give them a chance to hear it played. If they won't come to you, go to them. Send out a machine equipped with an Amberol attachment, and some Amberol Records among your old customers and let them satisfy themselves of the vast difference between the two and the four-minute Records, as well as the small expenditure that will secure the new entertainment. You will have no trouble in interesting them. It is safe to say that those Phonograph owners who have not put on the

Attachment are not aware of the splendid talent that the playing time of the Amberol Record permitted us to add to our list. When it is demonstrated to them in their own homes they will be surprised at the small expense of the Attachment and the superiority of the Records, and you will have no necessity for further arguments.

Some Dealers find it an excellent plan to send out a man with Attachments and Records with the proposition to put the Attachment on and leave it, with a few Records, on three or five days' trial. The instances are very few where such a proposition does not effect a sale.

If you have not pushed the sale of Amberol Attachments because of financial conditions in your neighborhood the time is ripe now, both because of the holiday trade and the business boom. To the man of family the Attachment, with some of the new Amberol Records, will appeal as a sensible and very desirable Christmas gift to his family; and when presented to him in that light he will undoubtedly make a purchase. If you do not find it feasible to use an outside man go after the business by means of a personally signed letter and return postal card as outlined in the October Monthly, offering to equip his machine with the Attachment without cost at his home, and at the same time repair and clean his machine. Give that plan a trial and watch results. You *cannot afford* to have those idle machines in your neighborhood. It's in your power to restore them to activity.

The Amberola and Cygnet Horn Situations

At this time of the year when we confidently expected, depending upon repeated assurances of manufacturers, to have the Amberola and Cygnet Horn situations well in hand, we find ourselves seriously handicapped in the production of these two most recent and desirable of our products. We have done everything that lay in our power to supply the heavy initial orders of the Amberola, have exhausted every resource that could be brought into requisition to accomplish that end; but we simply could not secure enough cabinets from manufacturers to take care of the unexpected volume of initial orders by the date at first anticipated,—December 1.

It is most unfortunate, both for the trade and ourselves, that this condition of affairs exists, but it is a condition that could not have been foreseen or anticipated and must be accepted as philosophically as is possible. The plea of the cabinet manufacturers is the same as is heard among manufacturers everywhere, and bears out the prediction that was freely made at the time of the financial depression,—that when the country began to recover its equilibrium the volume of the ensuing business would temporarily embarrass the manufacturing world. That, of course, is little consolation in the premises; neither do expressions of regret relieve the situation. Cause and effect are only too familiar; remedy is the order of the day. The remedy is in sight but we regret to say that it will not materialize in time to supply the entire requirements of the holiday trade.

The fraction of the initial orders that we have been able to fill, and can yet supply before Christmas, has been and will be distributed proportionately and without favor among our Jobbers. It is but a small proportion of the total, to be sure, but it will at least permit of the securing of some holiday benefits from the new machine, in that the Amberolas that reach the trade in time can be displayed and orders taken from them for future delivery. We are promised a goodly supply of cabinets by the first week in January, which we can equip and ship by January 15th. After that time we expect to be in a position to handle the situation more easily. Our disappointment over the discouraging state of affairs is partly relieved by the emphatic endorsement that has been placed upon the Amberola by trade, press and public. We are convinced that it is going to justify by its salability all the nice things that have been said about it.

The Cygnet Horn situation is much the same in many respects as the Amberola, although for obvious reasons hardly as regrettable. We have supplied a great many orders and are shipping as fast as the horns can be rushed to us from the manufacturers, so that the market will be fairly well supplied for the holidays. The promises of the manufacturers are being fulfilled to the extent of their ability, (of that we have assured ourselves), and we are confident that it will be only a very short time become the situation will be entirely relieved. Meanwhile we must crave indulgence during the brief interval that will elapse before we can truthfully say that both the Amberola and Cygnet Horn situations are entirely in hand. We feel assured that if the trade knew of the extremes to which we have resorted in order to provide immediate relief they would show their appreciation by a corresponding degree of patience.

The Advertising Proposition and Its Application

Our advertising is your advertising, Mr. Dealer, and vice versa. In other words, we must get together and systematize our work; get down to team work, as it were. Nothing succeeds like unity and harmony of action; that's an axiom as old as time itself. So we are going to propose that our monthly assaults upon the citadel of publicity be in the nature of a concerted attack, you to take your inspiration from our ads in magazines and papers, the while not forgetting to keep up a guerilla warfare with the other weapons at your disposal. Catch the idea? We advertise, say Amberol Records, in the big magazines and newspapers. That fixes Amberol Records in the public mind, gives them a wide *general publicity*. It's up to you then to localize that publicity, to apprise the people of your locality that you are in a position to supply that product in which we have aroused public interest.

If you are located in one of the cities whose local paper is on our advertising list you can best do that by arranging with the papers to place your ad as near as possible to ours. That is the plan followed by John Wanamaker, who is conceded to be one of the most extensive and persistent advertisers in the country. On October 23rd, our ten-inch three-column ad in the New York Evening Journal, advertising Amberol Records, was followed by his three-column 5½-inch ad advertising that he sold Amberol Records and offering Amberol Attachments on easy terms of payment. On that date the same advertisement appeared in thirteen papers in New York and vicinity, and on the following Monday in four Philadelphia papers. Don't you see the ingenuity of the scheme? John Wanamaker's name and place of business becomes instantly identified in the reader's mind with Edison Amberol Records and Attachments. *Result: The impression brings the prospective customer direct to John Wanamaker!* Think that over at least twice before you proceed to read any further.

If you are off our newspaper circuit you should follow the suggestions given in our magazine advertisement in preparing your local paper ad. In December we are featuring the Edison Phonograph in magazines and impressing its desirability as a Christmas gift upon the public. There's the impression again. Now while that impression lasts, and it will last all month, tell the people of your city or town that you sell the ideal Christmas gift for the home, the most perfect musical instrument that man's ingenuity has yet devised. That's a strong point to dwell upon,—the wealth of pleasure and entertainment that the Phonograph brings to the *home*. Of course you realize how the public at this time of the year searches the columns of the magazines and newspapers for holiday inspirations. During this month they will see the Edison Phonograph illustrated and extolled in alluring phrase in the leading magazines and newspapers throughout the country. The more frequently the Edison Phonograph meets their gaze the deeper and more lasting the impression it will make in their minds.

Those ads are working *now*, Mr. Dealer. Night and day they are doing herculean work in shop, office, street and home. They are associating the Edison Phonograph inseparably in the public mind with the Christmas idea. If you intend to get your share of the benefit of that publicity you must work at once by getting your ads into your local papers. This is the acceptable time for your local advertising; not a week before Christmas, when holiday shoppers have made up their minds what they are going to purchase. And be liberal in your newspaper advertising this year, Mr. Dealer, if you never were before. Don't make the mistake of being too economical on that point or you will lose out. There is nothing to gain and everything to lose by such economy.

We don't only preach that doctrine; we practice it. Our newspaper ads alone for December, as they did in November, will reach 11,000,000 out of the 16,000.000 families in the United States—55,000,000 out of 80,000,000 people *nine times a month*. Stupendous figures those, but their authenticity is proved by the certified circulation of the publications themselves. Just imitate that example in proportion, Mr. Dealer. Extend yourself a little more than usual during the coming month and you'll have cause to congratulate yourself after the holidays.

Correction

In the Bulletin issued by our Sales Department to the trade covering the Amberola, a slight error was made. The height of the cabinet for this machine was here given as 42 inches. Its correct height is 49 inches, as stated in the other forms we have issued on the outfit in question.

Get you mind on that Xmas window *now*. Don't delay—time's too precious.

The Advance in Record Prices

The slight advance made in the prices of our Records to the trade has been received by both Jobbers and Dealers in a spirit that is eloquent of the confidence they repose in our decisions and statements. We have yet to hear a word of protest against the advance; on the contrary, in personal interview and letter we have been given assurance by a large proportion of the trade of their entire satisfaction with the new arrangement. An example of this assurance is the following letter under date of November 11, from the Haller Music Co., Edison Dealers of Blair, Neb.:

"We are in receipt of your notice of raise in prices on January 1st and are pleased to say that we are perfectly satisfied.

We trust you, inasmuch as you have volunteered to reduce prices heretofore, and have given the trade the opportunity to keep their stock in good salable shape by exchanging, etc.; also, as you say, by perfecting the goods, and by many other favors shown us—we say, we fully trust you and believe your claims are just.

The National Phonograph Company have certainly endeared themselves to the trade by the course they have taken in all matters in the past, and we are encouraged to labor to the best interests of one another."

The above is a sample of many. Our surprise at this remarkable unanimity of feeling on the subject is exceeded only by the deep gratification we feel at such an expression of confidence. It was quite natural to expect that there would be some objections to the increase, slight as it is; the fact that there have been *absolutely none* convinces us that the trade has implicit faith in our statement when we say that the advance is justified for the very excellent reasons enumerated in our Sales Department bulletin No. 40 reprinted on page 25 of this number. We are proud, immensely proud, of this testimonial from our Jobbers and Dealers, and hasten to give assurance of our deep appreciation. It shall be our constant endeavor in the future to cement stronger than ever the friendly relations that exist between us and the distributive branches of the trade.

The reasons that prompted the advance, as well as the practical illustration of the fact that the new arrangement works out with but little additional cost and considerable advantages to the trade, are so well and thoroughly set forth in our bulletin that elaboration is unnecessary.

We would suggest that the bulletin be re-read by Dealers in order that its provisions in respect to Jobbers' aceptance of orders at the old prices may be thoroughly familiar. In our January 1 issue we shall print for the benefit of the trade a table that will show gross and net (less 3⅓%) extensions of all quantities of Records from one to one hundred at the new prices. This will comprehend the four types of Records and will be invaluable for purposes of extension and comparison of invoices.

A Trade Paper Compliment

As will be noted in the four-page advertisements of the National Phonograph Co., Orange, N. J., in this issue of The World, they have inaugurated one of the greatest campaigns of publicity and exploitation of their products known in the talking machine trade. Daily newspapers in all parts of the country are being used, samples of the advertisements being exhibited, with the size, date of insertion, etc. In the magazines double pages will be employed, in the choicest positions, many covers being under contract. By this extraordinary and stupendous expenditure of money the Edison phonograph and its manifold advantages of entertainment will reach "55,000,000 people and 16,000,000 homes nine times every month." This may well be termed the opening gun for the holiday trade, and such a magnificent undertaking on the part of the National Co. to popularize their goods and create a substantial market is solely in the interest of the dealer. It is therefore up to the dealer to second and aid this splendid work by following it up with local advertising. Every effort should be made by Edison Dealers to reap the full benefit of this great and effective campaign in every way possible at their command. Trade is brought directly to their doors, and it remains for them to "close the deal."—*Talking Machine World.*

Machine Stolen

Home Phonograph No. 339,082. The trade is requested to advise our Agreement Department as promptly as possible of any information that may come to their notice in regard to this machine. We trust that Dealers generally will not lose sight of this and requests of a similar nature which may be made in the future.

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Edison Business Phonograph Co., Orange, N. J.

The New Cut-out List

On page 27 of this issue, we print the numbers of 300 Standard Two-Minute Records that will be dropped from our catalog February 1st, 1910. These Records may be returned after that date, in accordance with the provisions of the continuous exchange proposition. It seems hardly necessary at this time to call the attention of the trade to the salient features of this most attractive proposition. Most of our Jobbers and Dealers are thoroughly familiar with it, and space is too valuable to utilize in rehearsing its details for the benefit of those few who have not taken the trouble to familiarize themselves with its provisions. We do wish, however, to impress upon the trade the advisability and wisdom of keeping in stock, for a time at least, the 300 cut-outs. There is no occasion for hurry whatever in returning these Records. According to the terms of the continuous exchange proposition they may be returned at any time and credit will be given.

There are many good and excellent reasons to advance against the immediate return of the cut-outs and for their retention, the most formidable of which, and one that is worthy of the serious consideration of every Jobber and Dealer, is the fact that these numbers appear in thousands of catalogs which will be in the hands of Phonograph users for a very long time to come. Quite naturally, therefore, there will continue to be an active demand for these Records, and for that reason it would be the height of folly to remove them from stock. There is a demand for them *at the present time,* and we sincerely regret the necessity of being compelled to drop these excellent selections from our catalog. It is done, however, merely as a convenience to the trade and in response to their demand for a reduction in the catalog list.

The demand that exists for these Records should clean up practically all of the present stock that Jobbers and Dealers have on hand. We urge that the trade make every possible effort to dispose of these cut-outs instead of returning them to us. The dropping of the numbers from our catalog is an accommodation on our part that entails a considerable loss in business for us. This should be taken into consideration by the trade and reciprocity shown in an unusual effort to dispose of the selections by giving them preference in sales. We feel that this is the least that could be done to show appreciation for this sacrifice on our part.

Printed Matter

For the holiday season, three special forms have been prepared, viz.: No. 1680, Hanger, lithographed in five colors, showing the Edison Fireside Phonograph with part of a Christmas tree in the background, and with caption, "Make this a Record Christmas by giving the Edison Phonograph and Amberol Records"; No. 1690, four-page folder, in three printings, with practically the same design as on the Hanger, but showing a Home outfit in place of the Fireside; and No. 1699, Bulletin of Records especially suitable for this season of the year. The latter form is in two colors, red and green.

By the time this issue of The Monthly reaches Dealers, we hope to have quantities of all of the above forms in the hands of Jobbers. We cannot mail copies direct to Dealers. The trade should remember, in connection with *all* new forms of advertising matter, that delays of one kind or another are very likely to occur in the distribution of them. Therefore, if a Jobber cannot fill your order promptly, it quite frequently happens that he is not entirely to blame. Jobbers should give us their kind indulgence, and Dealers should, in turn, be willing to bear with Jobbers, when instances of delayed shipment occur. However, just as soon as you do get a quantity of the Christmas advertising matter, arrange to make *quick* distribution to the names of prospects on your mailing list, for the time for holiday business is short.

All Jobbers are being sent a supply of placards, 14x21 inches in size, printed in red and black on buff stock, bearing Form No. 1689, and reading, "You can *"Amberolize"* your Edison Phonograph at small Cost. Ask for particulars." This placard, as is evident, is to assist Dealers in their efforts to sell combination attachments. The word "Amberolize" has been "coined" and Phonograph owners may wonder what it means. It's up to the Dealer to explain. Consequently, it will be to your advantage to get one of the cards, if you are carrying attachments in stock, and display it prominently.

A word about printed matter on the Amberola and Grand Opera Amberol Records: Some shipments of these goods have gone to the Pacific Coast, via freight, but we will make mail or express shipments of the advertising matter so as to reach Jobbers there with the machines. The rest of the trade will be taken care of as promptly as our printers deliver the forms in question.

Mexican Talent

JORDA-ROCABRUNA QUINTET

The Jordá-Rocabruna Quintet, whose first Record appeared in our January list (No. 333, "Monte Cristo Waltz"), is a unique organization, undoubtedly the best orchestra in the City of Mexico. Under the joint leadership of Srs. José Rocabruna and Luis G. Jordá it has attained a distinction unrivalled. It is composed of a first and second violin, violincello, piano, and organ. Sr. José Rocabruna, the first violin, is immensely popular, not only in Mexico but in the capitals of Europe and South America. His violin, made by the celebrated Italian violin maker, Amati, is nearly four hundred years old and valued at $3,000. Sr. Luis G. Jordá, whose place is at the piano, is one of Mexico's best composers, and has written many beautiful dance pieces and operettas. We have secured a total of thirty-two selections (12 Amberol and 20 standard) by this quintette, comprising some enchanting dances as well as classical and operatic pieces. They have made Records for no other company.

Harvey Hindermeyer

Harvey Hindermeyer is a well known tenor soloist whose work on the concert stage has won him a national reputation. In addition to possessing a voice of unusual range and sweetness Mr. Hindermeyer has a distinctness of enunciation which will at once commend him to the Phonograph public. It is the addition of such noted artists as Mr. Hindemeyer to Edison ranks that is elevating the Phonograph to its proper place in the category of musical instruments and in the eyes of the public.

The Vienna Instrumental Quartet

The Vienna Instrumental Quartet is composed of four artists who, after careful study in celebrated European institutions, have devoted themselves to an art which in adequate interpretation equals the importance and significance of what is generally indicated as a classic art. The leader, Ludwig Schönberger, a native of Vienna, is the late leader of the Imperial Burg-Theater of that city, and the favorite pupil of Joachim. Licco I. Liggy, the "youthful master," and Otto Krist, violincello virtuoso, are also natives of Vienna and graduates of the Conservatory. Jacques Grünberg is a well-known European pianist whose concert tours throughout the continent and this country have been signally successful.

Stella Mayhew

Stella Mayhew, who is introduced to the Edison Phonograph public by Record No. 10298, February list, is a well known star of the vaudeville and burlesque stage. Her first number is a delicate (?) bit of sarcasm directed at her inclination to embonpoint, which is manifest in her picture. Miss Mayhew is a general favorite with the theatrical public and we feel pretty sure that the Phonograph public will think equally well of her. She has a style of expression and an individuality all her own, which is the chief asset of every successful artist.

New Edison Record Talent

VIENNA INSTRUMENTAL QUARTET

HARVEY HINDERMEYER

STELLA MAYHEW

Notes of Our Talent

Advertising Food for the Dealer.

Leo Slezak, the Austro-Germanic tenor, as was predicted in the Monthly, is the sensation of the operatic world. His initial appearance at the Metropolitan Opera House, New York, on the evening of November 17, in the role of "Otello" stamped him as one of the greatest operatic artists of the day. Read the following clippings from press comments:

His voice is tremendous in its dramatic moments, and when he employs it lyrically it is fresh and beautiful in its quality. He has been compared to Tamagno, and his voice has some of the brutal dramatic strength of that famous tenor, but it is far more beautiful in moments of tenderness.—*N. Y. Herald.*

A tenor of prodigious physical height and of lofty artistic stature. His voice is robust and of much beauty throughout its range.—*The Sun.*

This giant has a voice that is passionate, powerful and penetrating.—*N. Y. American.*

Out of the aggregation of singers, his gigantic figure looming high like a giant of mythology, emerged victoriously Leo Slezak, the most imposing dramatic tenor New Yorkers have heard since the days of Tamagno. * * * * In the intermission his name was on every lip, and his appearance before the curtain at the close of each act was a signal for tumultous applause.—*Y. Press.*

Mlle. Blanche Arral, who recently made her debut in Carnegie Hall, New York, received the most flattering praise from the Metropolitan press. Here are one or two samples:

A voice of much natural beauty, clear, vibrant and flexible.—*N. Y. Press.*

Her voice is powerful and well under her command.—*N. Y. Times.*

An artist of distinction and ability.—*N. Y. American.*

Riccardo Martin is singing again this season with the Metropolitan Opera House (New York) forces and is eclipsing his successes of last year.

Florencio Constantino, the great Spanish tenor, was the "star" at the opening of Boston's million-dollar opera house on the evening of November 8. His reception was in the nature of an ovation, and he did not disappoint his thousands of admirers who were vociferous in their applause of his efforts.

Harry Lauder has retained all his old friends and made many new ones during a protracted stay in New York. No comedian on the stage to-day vies with him in popularity, as is evident from the packed houses that greet his every appearance. He is featuring "Bonnie Leezie Lindsay" at all performances as well as his old favorites, "Fou the Noo" and "She's Ma Daisy."

"Old Dutch," the new musical farce in which Lew Fields is now appearing, has been pronounced an unqualified success. It is said to contain some of the catchiest numbers that Herbert has yet composed. After its initial performance at Williamsport, Pa., on November 6, Daniel Hart, president of the International Press Club, who is also city treasurer of Wilkesbarre, presented Victor Herbert with a musical director's baton made of an unusually big piece of coal resembling a black agate and studded with "sulphur diamonds." "Old Dutch" is now being presented at the Herald Square Theatre, New York.

Reed Miller, Reinald Werrenrath, Florence Hinkle, Earl Cartwright, Harvey Hindermeyer and Jean Schwiller are some of the Edison talent who will be heard on the concert stage throughout the country this season.

Albert Spalding, the brillant young American violinist, is now engaged in an extended European tour and winning deserved success.

John Philip Sousa is still on tour with his famous band, eclipsing his successes of previous years. His tour will end with a concert at the New York Hippodrome on December 12.

Our New Grand Opera List

We are proud to be able to say that the initial orders for our new Grand Opera Amberol Records are highly satisfactory; in fact, we must confess that we are quite surprised at their volume, considering that with but two exceptions the artists, although ranking high in the operatic circles of their native lands, are comparatively unknown in this country. With but one exception they are new additions to our Grand Opera talent. That our claims in respect to their ability are verified in fact may be seen from the flattering press notices that followed the recent initial appearance of two of these artists in this country. As the singers become better known to the American public their Records will increase in popularity.

We attribute the heavy initial orders to the fact that the trade recognizes in a four-minute operatic selection a Record that is destined to be immensely popular with the musical public. No Dealer will make a mistake in ordering a supply of these Records. The instantaneous appeal that the domestic Amberola made to popular favor may be safely taken as a criterion by which to judge the reception that longer-playing Grand Opera Records will meet at the hands of lovers of the high-class of music. In respect to selection, rendition and recording these Records are not surpassed by any Phonograph Records now before the public. We are greatly encouraged by the manner in which the trade has expressed its approval of our efforts so far to build up a catalogue of Amberol Operatic selections and shall spare no pains or expense to supplement the present list in the near future by adding numbers of equal popularity and excellence.

Selling the Goods

Going After It

There are two ways of doing business, going after it and waiting for it to come to you. Forget the latter way. It died several years ago, and time is too precious to waste on post-mortems.

Going after it is the principle of the new order business,—*Going after it, getting it and holding it.*

You can do all of these things, better and more easily now than at any other time of the year, because the public is more susceptible and open to suggestions at the holiday season; and there are a thousand and one reasons why you will have to do them too, the most urgent of which is the fact that all your competitors are doing it. If you don't do it, you lose out; your competitors win.

You have only a couple of weeks left to make your bid for the holiday dollars. We take it for granted that you have the stock, handily and neatly arranged. If you haven't,—no use!

If you have, then about your windows. Your window is the frame that holds for the holiday shoppers the picture of your goods. If the picture is well conceived it attracts, and vice versa. Give thought then to your window arrangement. Of course it must have a suggestion of Christmas, the more original and unique the better. Don't forget that window. *Arrange it now.*

Your ad. In another column we discussed newspaper ads. We said nothing of concerts, however, which is the most attractive form of advertising. You ought to give nightly concerts from now on, and advertise them by newspaper, by mail and by transparency. In short, advertise your concerts and your line by every practical method you can devise. It will all come back to you.

Work your mailing list at once with a good, concise and pointed letter. Emphasize the Phonograph's superior claims as a holiday gift. This is the time of the year when people absorb every word of holiday literature. Don't forget that.

Home demonstration. You ought to work this end of the selling game for all its worth. It will bring you in contact with the people who are still skeptical of the Phonograph's improvement, and who don't respond to invitations to your store. You can "get" them at their home, their vulnerable spot, *if you go after them.*

Whatever you do, put enthusiasm into it. Make your clerks do likewise. Tell them to smile and be courteous. Good nature is contagious with the holiday crowd. They have no use for a "grouch."

These are a few suggestions for going after the holiday trade. Think them over. And above all don't delay. *Do it now.*

A man once came to Stuyvesant Fish with a hard luck story about continued business failure. Mr. Fish said:

"Your goods last too long. Why don't you go into the soap business?"

The man took the tip and made a fortune.

The Phonograph lasts a lifetime—but the novelty of a popular song Record only lasts about as long as a cake of soap.

The difference in the size of the profit on a Phonograph Record and that of a cake of soap is like the difference between "breakfast for nothing" and "nothing for breakfast."

The popular song Record is a fortune builder for you because its novelty wears out *quick.*

Here's one good way to look at your proposition:

Consider that selling Records is your main business. Regard every Phonograph you sell as simply the establishing of a local sales manager —the natural outlet for your goods.

The more "local agents" you have out, the more goods you sell—just as we sell more goods now, through you and the other 13,000 Dealers, than we did when there were only 5,000 Dealers handling our goods.

The Records follow the Phonograph, but you've got to keep the interest up—don't let your "local agents" shirk on the job.

Keep "The Phonogram" and all Record lists going out all the time to help the Phonograph make sales—just as we keep our big ads going in magazines and newspapers month after month, to help you bring the money home.

There is no other business in which you can make every intial sale an *active sales manager* for life. Every Phonograph you sell brings not only its own substantial profit, but makes just so much increase in your annual income as long as you stay in business.

The Records follow the Phonograph—keep the interest alive.

Holiday Window Cards

A few suggestions for display cards. Every Dealer realizes the necessity of appropriately worded cards. Here are a few ideas. We don't claim superiority for them, but they may help you to originate something better. If they don't, use these; they sound pretty good to us,—they're expressive at least. Transfer them as legibly and neatly as possible to cardboard and use a few in your holiday window.

A man's home is his castle. Our "Home" is music for the castle all the year round. Step inside and we'll prove it.

Looking for an inspiration? Come inside and I'll sing one to you. I am the Edison Phonograph—the universal singer.

I sing of Xmas joys in all lands and tongues. I am about to sing "Angels From the Realms of Glory." Come inside and sit down.

I bring joy and good cheer at Xmas. I continue to do so all the year afterward. I am the Edison Phonograph.

Santa Claus speaks to the little ones through the horn of an Edison Phonograph.

Don't go to the theatre on Xmas. Bring the theatre home to your family by means of an Edison Phonograph.

An Edison Phonograph is a present for the entire family.

The New Cygnet Horn

Dealers will do well to feature the new Edison Cygnet Horn in all their talks and letters to prospective customers, during the holidays especially. Dilate upon its graceful outlines and the economy of space it effects. The latter is its big, appealing talking-point, and really commends it without any further argument. The Cygnet Horn is a tremendous boost to the Edison Phonograph. It will recommend the instrument to thousands of people who formerly found fault with the Phonograph because of the old style horn, which usurps a considerable amount of space.

The Edison Phonograph, equipped with this Cygnet Horn is vastly more artistic in appearance than it is when the straight horn forms part of the equipment, and the public has been quick to recognize the fact. Boost the Cygnet Horn out of reciprocity, Mr. Dealer, for it is boosting the Edison Phonograph for you. The popularity of a product is the Dealer's cue to feature it in his sales. Enough said.

Mr. Dolbeer to the Trade

The following letter from Sales Manager F. K. Dolbeer under date of November 18, is printed here for the benefit of those Dealers who may have overlooked the original. It is to be hoped that the suggestions it embodies will be carefully read and followed, not only during the holiday period but subsequently, for they are equally appropriate at all times of the year:

TO THE TRADE:

Edison Dealers should now be alive to the fact:

That with the approach of the "holiday season," the possibilities of the EDISON line are almost without limit, and while we feel assured our Dealers will make an aggressive effort to obtain for themselves all the "business in sight," a few suggestions will doubtless be acceptable from us, in calling prominently to your attention a real money maker—the

COMBINATION ATTACHMENT.

That numbered among your customers are possibly many who are still using the older type Machines, adapted only for the two minute Records, and we believe surprising results would be obtained if the Combination Attachment was called to their notice, pointing out that it would not interfere in any way with the use of Standard Records, but in addition would permit of the use of Amberol Records, which play, sing or talk twice as long as the Standard Records; in fact —longer than any other Record made.

That the strongest argument you can offer to effect the sale of a Combination Attachment, is on the Record proposition, as the Amberol Record costs but slightly more than the two minute type, and affords double the amount of amusement, and as "valued received" is what the public is looking for, this feature can be used with telling results.

That the Edison Amberol Record list embraces such eminent artists as Victor Herbert, Johann Strauss, John Philip Sousa, Harry Lauder, Nat. M. Wills, Bessie Wynn, Constantino, Riccardo Martin, Slezak, and a host of other high-priced stars of the Operatic, Concert and Vaudeville stage.

That the sale of an Attachment means a new and lasting customer for Amberol Records, which as you know, afford a profit of over 78½ per cent. and which should be an incentive for your most strenuous endeavors.

That to such of your customers whom you cannot interview personally on this subject, a well-worded letter in which the advantages of the Edison Combination Attachments, and the Amberol Record are clearly defined, will be helpful and "Uncle Sam" will prove a first-class salesman, at a minimum of cost.

Yours very truly,
NATIONAL PHONOGRAPH CO.,
F. K. DOLBEER,
General Manager of Sales.

The Other 13,000

What they are doing and what they want to know about.

Protection to Our Dealers

The following letter from Geo. H. Kellogg, Edison Dealer of Cresco, Iowa, is self explanatory. It proves that the National Phonograph Co. is always ready to extend its protection from local competition to a Dealer when he can prove his ability and willingness to take care of the business in his territory:

"I thank you very much for your kindness in turning the application for another agency down. I will say I am handling your machines exclusively in the talking machine line and am doing a nice business with them, and it is growing all the time. I have had three traveling men try their best to get me to take on the ——— line. I simply turned them down and told them I was well pleased with the Edison. I buy your machines in lots of six; keep a good stock always. I have 900 Standard and 250 Amberol Records on hand and have just placed an order for 100 more. I have the only exclusive music store in the county, and have been in business here 30 years. I like the new Fireside with Cygnet horn very much and am satisfied they will be very popular. Shall do all I can to push the sale of machines and records."

Look This Over

The Dealer who pleads lack of space as a reason for limiting his Record stock will have to search for a new excuse. F. N. Bishop, Edison Dealer, of Holley, N. Y., has shattered that argument completely. His store was packed so full with his regular line that, to use a popular slang expression, he was decidedly "up against it." His solution of a difficult problem is as ingenious as it is feasible for other Dealers who may be similarly situated. He utilized the ceiling of his store to carry a large portion of his Record stock by suspending from it a rack. In this way he was enabled to provide for between seven and eight hundred Records. To quote the expression of our salesman he "tied his Records to the ceiling," which goes to prove the truth of the old adage—"Where there's a will there's a way."

Edward L. Kerste, Edison Dealer of Schenectady, N. Y., was recently elected Alderman of the Second Ward of that city. Congratulations.

The above picture was taken during the progress of the parade at Webster City, Iowa, on "Watermelon Day," October 5th. Ruegnitz is the surname of F. C. Ruegnitz, proprietor of the Ruegnitz Drug Company, Edison Dealers at that city. Mr. B. M. Johnston, manager of the firm, advises us that they are conducting a persistent advertising campaign with most encouraging results. If the picture of this float is a criterion on which judgment can be based, the Ruegnitz firm need have no fear of their ultimate and emphatic success.

H. S. Jones, Spencer Phonograph Co., Spencer, Iowa.—I often hear Dealers claim that the interest in Phonographs is on the wane. I don't believe a word of it—the Dealers are on the wane themselves. I find it easier to make sales now than seven years ago. Some Dealers display poor judgment when playing Records for prospective customers and in many cases run the same Record over and over again until it becomes worn or monotonous. I have only been able to put in one-third of my time canvassing with a machine, but I have been able to sell a good many dozen in this way and I can't tell how many Records. Prospects for winter trade seem better than ever.

I saw the Amberola machine in your Fifth Avenue office and was very much surprised at the tone and volume. I kind of had an idea that the present type of machine was about the limit in cylinder machines.

CHAS. A. RUMBLE, PROP'R,
Rumble's Supply House.
Lowville, N. Y.

No Exchange Permissable

One of our Dealers recently complained to us that in attempting to effect a sale of the new Cygnet Horn he is invariably confronted with the request by his prospective purchaser that he be permitted to offer his old horn as part payment. He also says that a similar suggestion is made to him when advancing the Amberol Attachment proposition,—that is, that the customer be permitted to return his Standard Records in exchange for Amberol. Every Dealer, of course, understands that the terms of his contract explicitly forbid him to accept such an exchange. The customer has no right to expect such a concession nor has the Dealer the privilege of granting it. If all of our improvements were to be marketed on such a basis there would be very little inducement to us as manufacturers for conducting experiments with the object of improving our products.

The unreasonableness of such a proposition can, we think, be convincingly pointed out to the purchaser. It seems to us, moreover, that it takes but very little persuasion to effect a sale of a Cygnet Horn. Its unusually attractive appearance will commend it at sight while its peculiar style, which enables it to effect such an economy of space, is the strongest selling point in its favor. Then, too, the greater volume of sound and improvement in tone quality are added features that contribute to its desirability. A prospective customer will not hesitate long if these particular points are dwelt upon with proper emphasis.

As for the Amberol Attachment, we fail to see where a customer has the least shred of an argument in advancing such a proposition. The mere statement that the Amberol Attachment permits the playing of both Standard and Amberol Records, and that we are continuing to list an equal number of each in our monthly quota, robs the customer's argument of all its force. The Standard Records, in so far as quality of selection and rendition are concerned, are equally as desirable as the Amberol; the advantage of the latter lies in the greater amount of entertainment provided and the fact that it is possible to list selections on the Amberol that could not be given adequate reproductions on the Standard Records because of their running time. These arguments if properly presented will, we are convinced, be sufficient to overcome any and all objections or arguments that a prospective customer may bring up.

Gem and Fireside

Your holiday nest-eggs, Mr. Dealer, are these two popular-priced Phonographs. Their appealing points are approached only by their appealing prices. The one commends and the other secures. Attractive in appearance, unsurpassable in mechanism and strength of construction, superior to any other musical instrument in the amount of entertainment they afford at a price which places them well in the reach of the holiday shoppers, they constitute a convincing argument in themselves.

There are many families, many lovers of good music, who would gladly purchase a high-priced Phonograph if in a position to do so. Unfortunately for them and you, they are not; so they seek to invest their holiday funds in other and less tempting articles. That's the trade you should make a strong bid for, Mr. Dealer. If those people knew that the barrier to their possession of a high-class Phonograph has been removed, they would be only too willing to invest in one.

You can't be too aggressive in pushing the Gem and Fireside. There is a great, big market for both. That was proved by the extraordinary popularity of the Fireside when times were dull, and the unmistakable manner in which the Gem is catching on now. Feature their strong mechanical points, their artistic appearance and musical possibilities as well as their popular prices in your ads, Mr. Dealer; and emphasize the fact that they play *both* two and four-minute Domestic, Foreign and Grand Opera Records.

We are in receipt of a sample letter sent out by Goldsmith's Music Store, of Columbus, Ohio, Edison Dealers, under date of November 1st, to their customers, in which they called attention to the particular excellence of the November lists of Records and the fact that their talking machine department has been remodeled in such a way as to permit the installation of three separate compartments for Record demonstrations. They point out in a most convincing manner the superior attractiveness of the Phonograph as a ready source of entertainment and impress upon their customers the necessity of regularly adding to the Record list in order to derive all the pleasure that is possible from the Phonograph. This letter, they advise us, merely represents a little extra effort that they made to get the business. If every Edison Dealer would make a little extra effort like this he would find his holiday trade assuming pleasing proportions.

This two-page Christmas advertisement is

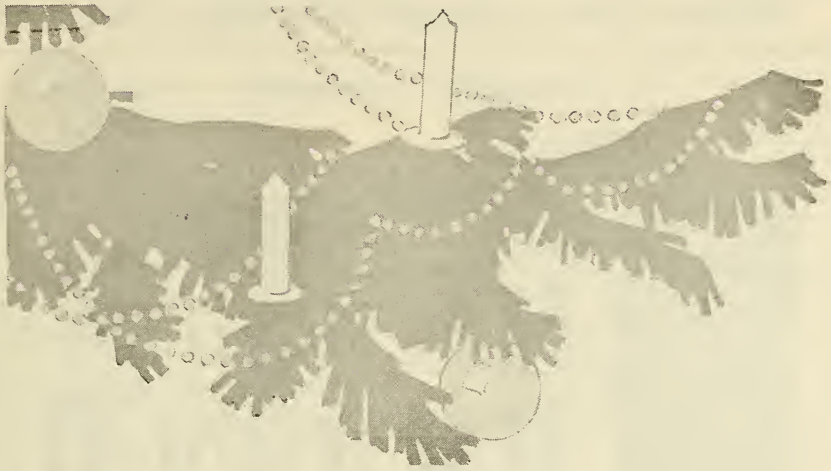
Weeklies

In every home somebody ought to buy somebody an EDISON PHONOGRAPH for Christmas this year

The people of your Community read this ad

Edison Phonographs—do

ıring in all the big Magazines and National
December.



THE one thing that brings joy to all the household, big and little, old and young, is an Edison Phonograph with a selection of Edison Amberol Records.

The best Christmas present is something all can enjoy. All can and do enjoy the Edison Phonograph.

If every member of the family would take the money he or she expects to use to buy presents for the other members of the family, and put it together, there will be enough not only to buy an Edison Phonograph, but also a large supply of Records.

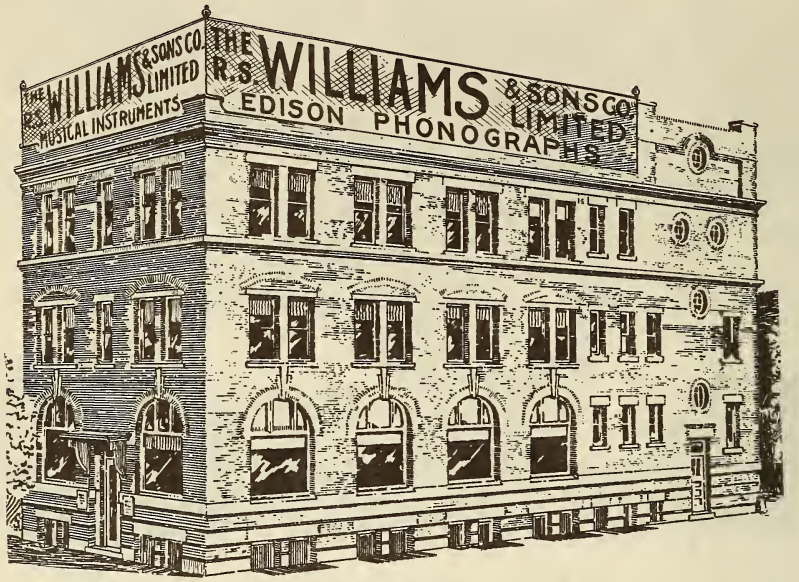
Edison Phonographs sold everywhere in the United States at the same prices $12.50 to $125
Edison Standard Records - - 35c
Edison Amberol Records (play twice as long) 50c
Edison Grand Opera Records - 75c and $1.00

There are Edison dealers everywhere. Go to the nearest and hear the Edison Phonograph play both Edison Standard and Amberol Records and get complete catalogs from your dealer or from us.

NATIONAL PHONOGRAPH COMPANY, Lakeside Avenue, Orange, N. J.

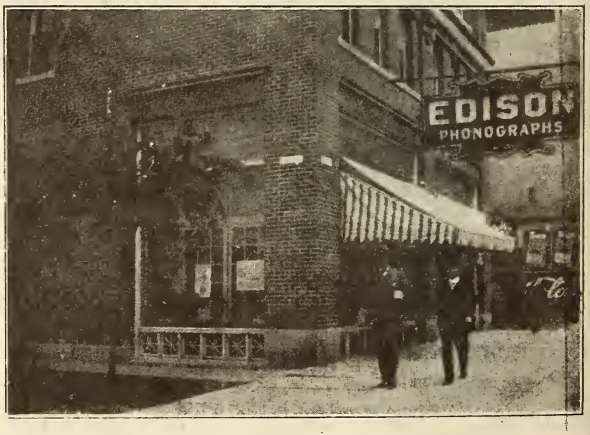
are impressed by it. They know that *We Make*
know that *You Sell them*?

Canadian Prosperity



The accompanying pictures are eloquent of the prosperous conditions of the Phonograph business in Canada. The new warehouse at Winnipeg, Man., of the R. S. Williams & Sons Company, Ltd., Edison Jobbers, and Manufacturers and Importers of Musical Instruments, is the subject of the upper picture. As will be seen at a glance it is an imposing structure, three stories with basement, on a lot 30 x 80 feet, which gives them 2,400 square feet of floor space per floor. The building is of fireproof mill construction, built entirely of concrete, brick and stone. The foundation is such that two additional stories can be added when necessary. The adjoining lot, 30 x 90 feet, is also the property of the Williams Company, and their present intention is to hold this until increased business warrants their duplicating as nearly as possible the present warehouse. The ground floor of the new warehouse is devoted to sample rooms and offices, while in the basement is a complete repair department, including an electro-plating plant, which is installed in connection with their band instrument business. The upper floors are used entirely for stock room purposes. An idea of the increase in their business may be gleaned from the fact that on opening their Winnipeg branch, four years ago, a single floor of 3,600 square feet floor space was found quite ample for their requirements.

The Winnipeg branch of Babson Brothers, the well-known Chicago Jobbers, is shown in the lower picture. We regret that limited space does not permit our showing a comprehensive view of the interior of the store, as we are sure it would prove of interest to the trade generally because of its admirable arrangement. Some idea of the size of the interior may be obtained from the statement that, occupying a portion of a side wall, is a tray system rack composed of nine sections with sixteen compartments, each holding 18 Record trays, or a total number of trays in the case of 2,592. Figuring four Records to a tray we arrive at a total number of Records in the case of 10,368. It certainly looks as though our Canadian brethren are making pretty extensive preparations to corral the Phonograph business in that territory which, according to all reports, is a promising field for Edison goods.



The Foreigner's Passion for Good Music

There was a moving picture show proprietor in Cincinnati who didn't know any more about grand opera than a cow does about an automobile. One day, however, he heard some one say that the music was sung in French, Italian and German. The moving-picture man went away thinking, says the Circle Magazine. The next day he opened a "penny arcade" in the foreign quarter—the sort of a place where you put a penny in the slot and hear a phonograph play. Everybody warned him against the venture because every "penny arcade" that had been tried in that quarter had ended disastrously. The newcomer smiled and hung out his sign. Within a week his place was being crowded. He had filled his phonographs with the French, Italian and German grand opera selections. He couldn't tell one record from another but the people who paid him their pennies could.

THERE was ONE man who recognized the possibilities that lay at his very door awaiting development. He succeeded because he was awake to his opportunities. Are you alive to yours, Mr. Dealer? Is there a foreign-born population in your locality? If so, why don't you make customers of them? All it costs is a little effort on your part; they will do the rest. You can make their presence equally as profitable to you as the picture show proprietor did, if you will. You have the Records at your disposal—Records of selections from the masterpieces of grand opera, sung by the world's foremost operatic stars. You have Constantino, Scotti, Dippel, Van Rooy, Campanari, Knote, Abbott, Rappold and others to interpret the compositions of Wagner, Verdi, Rossini, Flotow, Mascagni and other musical geniuses. Don't delude yourself by thinking for a moment that your foreigner will not spend his money to secure entertainment of a high class. Visit the Metropolitan Opera House in New York City and see the crowds of roughly-garbed foreigners struggling for admission to hear their operatic favorites sing, and at a price that would seem suicidal to the average American.

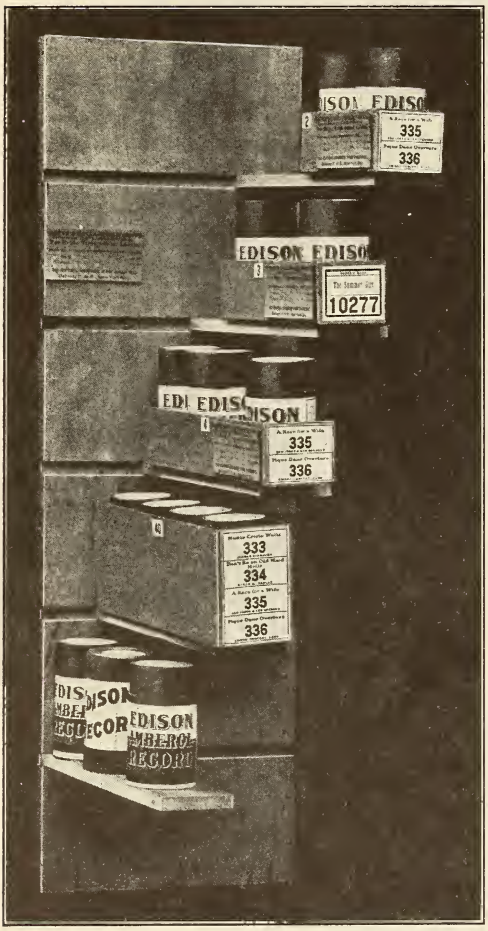
You have also a wide choice of selections of folk-songs and music to offer them at a lower price—selections that in every instance are rendered by the best talent obtainable in the country in which they were recorded. As if with a magician's wand you can transport them in fancy to their beloved native shores, there to hear the songs and music that are hallowed in their memories by the traditions of centuries. You can stir their blood and fire their imagination with songs that recount the glories of the land of their birth, the valor of its heroes, the beauty and charms of its women; you can make them live over again scenes of their youth with national airs and music of the native dance. Can't you realize what this will do for you? Can't you see, as did the picture-show proprietor, that it is only necessary to get the foreigner interested to open up a new avenue of profit? You are not limited in any way. Our catalogues contain an abundance of selections from every civilized land under the sun and they are constantly being added to. If you have neglected this opportunity, if you have hitherto contented yourself by appealing to the English-speaking trade only, change your methods *now*. Get a few foreign and grand opera Records that will appeal to the nationality of your foreign population. You don't need many Records to try out the scheme. Advertise in your local paper (preferably one printed in the native language) and in your window display your list and invite the public in to hear the Records. Print your invitation and list in the native language, too. Get up a little concert at your store and advertise it by hand-bills or a transparency printed in the native language and sent through the foreign district. Do this during the holidays; it will double and triple your sales of both machines and Records. Do it now and you'll thank us for the advice long after the holidays are past.

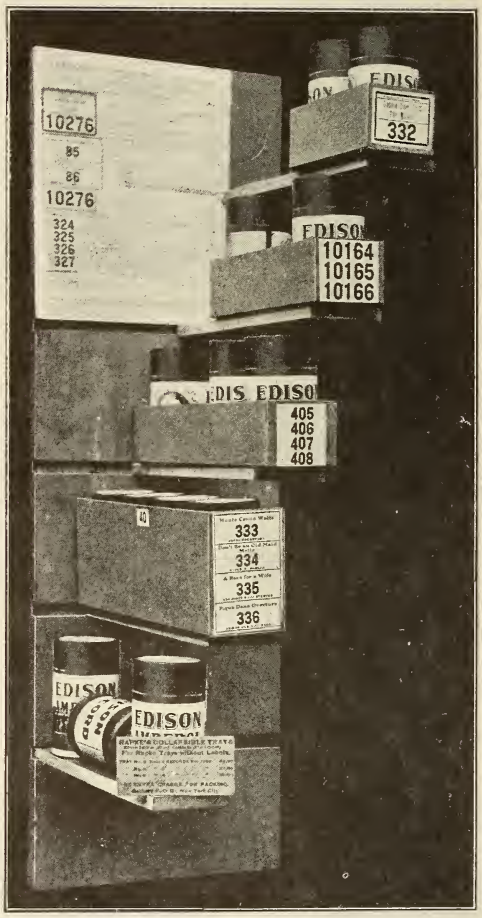
Dance Records

Are you doing anything to push the sale of dance Records this winter? If you have overlooked this feature of the catalogue so far don't let this reminder get away from you. The dancing season is now in full swing, which means that the time is ripe to let the public know the possibilities of the Edison Phonograph in that respect. We are commenting on this feature of the Edison Phonograph in the February PHONOGRAM and you should take the cue at once. The Edison Phonograph and Amberol Records will furnish more and better music for dancing than the best orchestra in the average town, and at very little expense. The catalogue is replete with splendid two-steps, waltzes, three-steps, barn-dance and square-dance numbers. There are eighteen Amberol Records, made especially for dancing, in the October list; the square dance numbers with calls. Advertise the fact and call attention to the perfect tempo of these Records. It means business for you.

The Tray System of Carrying Edison Records

Believing that the information will prove of benefit in the handling of Edison goods, we take occasion to again enumerate the advantages of what we consider the most perfect and satisfactory system yet devised for carrying a retail stock of Edison Records. The system in question, known as the Tray System, was originated and introduced by Victor H. Rapke, Edison Jobber of 302 Mott Ave., New York. Its requirements are Record trays and labels and a Record rack. For convenience we will first discuss each requirement separately, taking as our model the Rapke trays and labels, with the explanation that there are other makes on the market, full information in regard to which will be furnished by Jobbers on request.





Record Trays. As will be seen from the accompanying illustrations, the Rapke Record trays are of four sizes, viz: No. 2, holding two Records; No. 3, holding three; No. 4, holding four and No. 40, which also holds four but which is distinguished from No. 4 in that it accommodates twin labels bearing number, title and artist's name for each one of four different selections, and is consequently higher than the others, standing 4 inches while the others are 2¼ inches high. These trays are collapsible, and are built with or without compartments as may be desired.

The prices of the Rapke Trays will give a good idea of the average prices of these of other manufacture, and are as follows:

WITH COMPARTMENTS

	per 1,000	per 500	Less than 500
No. 2	$ 8.00	$ 4.00	$ 1.10
" 3	10.00	5.00	1.40
" 4	11.00	5.50	1.60
" 40	25.00	12.50	3.00

WITHOUT COMPARTMENTS

	per 1,000	per 500	Less than 500
No. 2	$ 6.00	$ 3.00	$ 1.00
" 3	7.50	3.75	1.25
" 4	9.00	4.50	1.50

" 40 (Built only with compartments).

No charge for packing. Delivery F. O. B. N. Y. City. Prices for special trays furnished by Mr. Rapke on application.

Record Labels. The labels for the trays, as the illustrations show, are of four different styles, viz: The single label for tray carrying either two, three or four Records of one selection, and showing title, number and name of artist; the twin label for tray carrying two Records (two different selections), or four Records (two selections), or four Records (four selections); single label, with three numbers but without title and artist's name, for tray carrying three different selections, and single label, with four numbers but without title and artist's name, for tray carrying four different selections.

It will be seen from the foregoing that the variety of labels and trays will meet the stock requirements of any Dealer. The prices of these labels are very nominal. Lack of space forbids our printing the schedule which, of course, covers all styles and lots as the Dealer may require. To illustrate their inexpensiveness we will say that the single label (title, number and artist shown) costs $1.20 for a year's supply, while the same quota of the twin labels costs only $1.00.

Record Racks. The best and most economical (both in respect to floor space and cost) design for a Record rack is constructed of three boards of ⅞-inch stuff, 10 inches wide by 14.8 feet long, 12 uprights (grooved as in illustration) each 34 inches high and 10 inches deep and 50 ½-inch shelves to fit into grooves of uprights. This rack consists of two sections, divided by the center board running equidistant from the top and bottom; the two parts being doweled together. Each section of the rack contains five compartments formed by the uprights placed 34 inches apart. Each compartment is divided by five shelves, with a 5¼-inch clearance between each, thus affording 30 shelves in each section or 60 in all. As each shelf will accommodate twelve trays, the rack will hold a total of 720 trays, or 2,880 Records, if the tray with four compartments is used. This will permit the carrying of two Records of each selection in the Domestic Catalogue. The rack is securely fastened to the wall and rests upon a platform standing 4 inches above the floor and projecting far enough beyond the rack to form a step by means of which it is possible to easily reach the top of the rack. The top is an ideal resting place for horns. The total cost of this design will not exceed $15.00 unless, of course, the Dealer wishes to elaborate on it.

In recommending the above design we also strongly advise the use of the No. 4 tray with compartments, and the twin label. The advantage of the compartments is that each Record is held in its proper place and is not easily dislodged when the tray is being removed from or restored to its place. The No. 4 tray is preferable because it economizes space, and the twin label used with it permits of the carrying in stock of two Records of each number, thus insuring a complete catalogue at all times. The upper number on the label represents the first two Records in the tray and the lower, the last two. As the twin label shows title and artist's name in addition to the number its advantages are obvious. We further suggest that the numbers in the racks should run up and down and not lengthwise on the shelves. The advantage of this is that all the low numbers are found in a division, and time is saved by not being compelled to walk from one end of the shelf to the other to find the numbers wanted.

In order to convincingly illustrate the superior advantages of the Tray System we show herewith an interior view of the retail store of Babson Bros., at Winnipeg, Manitoba. Only a portion of the rack may be seen but some idea of the amount of floor space the system here conserves may be formed when we say that the nine sections of this rack hold a total of 10,368 Records. The advantages of the tray system, in addition to the vast economy of floor space it effects are that it keeps the stock in neat, compact form,—"a place for everything and everything in its place." It enables the customer to see at a glance the name and number of any selection in stock and tends to expedition in choice and sale; for to a great extent the catalogues may be dispensed with. The Dealer can instanly locate

a Record when it is called for, and he can make up an order list with numbers in sequence for any selections he may not have in stock without any trouble.

In order to advertise his system to the trade Mr. Rapke authorizes us to say that he is willing to supply to all Jobbers sample outfits of ½ dozen trays and labels covering January and February selections to be sent to their Dealer. with the monthly orders. All Dealers are privileged to obtain this sample outfit from Mr. Rapke in case it is not supplied by their Jobbers.

Japanese Welcomed by Thomas A. Edison

On the afternoon of October 27th the members of the Honorary Commercial Commission of Japan, together with a party of Western business men, their companions and guides on their present tour of industrial America, paid a visit to our plant here in Orange. Included among the Oriental group were some of the wealthiest and most influential men in the commercial life, as well as the most prominent figures in the educational circles, of the little island kingdom. The women of the party, with a solitary exception, the Baroness Shibusawa, were in native costume, their picturesque attire adding a pleasing bit of novelty to the group. The big flag on the library building of Mr. Edison's laboratory was flying at half mast, out of respect to the memory of Baron Ito, the deceased Japanese statesman.

Mr. Edison with Mrs. Edison, President Frank L. Dyer and Harry F. Miller, Mr. Edison's private secretary, received the visitors in his library. After they had been introduced and assured of a hearty welcome by Mr. Edison a quick tour of the plant was made, the lateness of the hour preventing a protracted stay. The members of the party, during the progress of the tour, besieged Mr. Edison with questions in regard to his inventions. His enthusiasm and good nature were never more in evidence than on this occasion, as was shown by the pains he took to reply at length to each of his questioners. The Japanese displayed the most intense interest in everything they saw in the big plant, and were profuse in their praise of its products as well as of the inventor himself, for whom they expressed their unbounded admiration.

Speaking of Mr. Edison and his many inventions, Baron Shibusawa, the leader of the party, said: "Edison's name is well known in Japan; it is a household word. Mr. Edison, we all think, is a wonderful man; he has done so much for the whole world through his wonderful inventions." They were particularly impressed by Mr. Edison's unbounded enthusiasm in his inventions, which was manifested by his willingness to discuss and explain the most minute detail for their benefit. The inspection of the plant concluded, the party sat for a photograph with Mr. and Mrs. Edison the center figures of the group, and then took their departure, after expressing their thanks to Mr. Edison for his courtesy, together with the hope of some day having the opportunity of welcoming him to their homes in Japan.

Business at the Factory

During the past month business at the factory has been on the "rush" order, and in consequence we were compelled to work most of our departments overtime. The fact that this condition of improvement still keeps up convinces us that it is not due entirely to the holiday trade, but that the general resumption of industrial activity throughout the country has begun to reflect itself in the music trade. We anticipate a still greater increase of prosperity after the holidays and believe that the Phonograph branch will very soon find itself restored to a normal condition.

The results of our advertising are beginning to show themselves, and the fact that this tremendous appeal to public attention on behalf of the Phonograph is to be kept up until May, confirms us in the belief that the industry is about to experience a degree of prosperity as pronounced as it will be lasting. In optimistic anticipation of such a revival of business we are preparing to increase our output so that we may be in a position to take care of our Jobbers and Dealers when the "stocking-up" process after the holiday depletion engrosses their attention.

Correction

The attention of the trade is called to the fact that in our Machine Catalogue (Form 1675) the list price of our horn crane for Fireside, Standard, Home, Triumph, Balmoral and Alva Phonographs is incorrectly given as $1.25. The correct price is 25 cents.

Be liberal with your advertising as you expect the public to be in their holiday purchases. The public pins its faith nine times out of ten to a live man.

Advance List

Of Edison Amberol and Edison Standard Records for February, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before January 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on January 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on January 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after January 20th, but must not be circulated among the public before January 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on January 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for February Records on or before December 10th. Dealers should place February orders with Jobbers before December 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for February, 1910

345 Rose of the World — **Victor Herbert and His Orchestra**

This is the popular feature number of Herbert's latest and brilliant operatic success, "Algeria," and is conceded to be one of his most pleasing compositions. "Algeria" scored an emphatic Metropolitan success and is now at the height of its popularity. The same care and attention to detail that distinguished the work of his orchestra under Victor Herbert's conductorship is evident throughout the selection, which introduces a trumpet solo of the number, played by M. Borodkin, Herbert's trumpet soloist.

346 My Pretty Little Piece of Dresden China — **Bessie Wynn**

This charming little conceit from across the water is almost as dainty as Bessie Wynn herself -and that's the highest compliment that could be paid it. Serio-comic in style, it tells in three verses and choruses of the love of a connoisseur of ware for the bewitching proprietress of a china shop, and the happy culmination of their romance. The air is sprightly and the selection in every way suited to Miss Wynn's original and refreshing style of rendition. We predict a big sale of her Records. Orchestra accompaniment. Words and music, Cecil Johnson, A. J. Mills and Bennett Scott; publishers, The Star Music Publishing Co., London.

347 Amoureuse Waltz — **Frosini**

Responding to the magic touch of Frosini, the accordion seems to develop a latent charm of tone quality that is absent when the instrument is in the hands of less skillful artists. This selection, which is played without accompaniment, is the best known and most popular of the well-known French waltzes written by Rudolphe Berger, a celebrated European composer and writer of this style of waltz. Publishers, Enoch & Co., Paris.

348 Hello, Mr. Moonman, Hello! — **Harvey Hindermeyer**

A pleasing melody, whose theme is in the nature of suggestions to lovers for relief when the moon's rays interfere with their spooning, is the vehicle that Mr. Hindermeyer uses with which to return to Edison ranks. He will be remembered as having contributed Record No. 9614, "She Was a Grand Old Lady," to our catalogue. Mr. Hindermeyer is the possessor of a magnificent tenor voice whose effectiveness is greatly increased by his unusually distinct enunciation. Orchestra accompaniment. Words and music, Alb. H. Fitz; publishers, M. Witmark & Sons, New York City.

349 The Homeland — **Anthony and Harrison**

This sacred gem is too well known to require description, and the mere statement that the manner in which it is sung is up to the usual standard of these artists would seem to be sufficient recommendation of its merit. Orchestra accompaniment. Words, Rev. R. H. Haweis; music, Geo. C. Stebbins.

350 Benediction of the Poignards — **Sousa's Band**

The "Benediction of the Poignards" is heard in the 4th act of Meyerbeer's celebrated opera, "The Huguenots," and is one of the most impressive and dramative numbers of the opera, the music of which, by common consent, is given an enviable position in the world's library of musical masterpieces. A wonderful selection, interpreted by a galaxy of skilled musicians whose leader is recognized as the greatest bandmaster of his day. Could more be desired? Publisher, Harry Coleman, Philadelphia.

351 If I Had the World to Give You — **Reed Miller**

A sentimental song with a pleasing air and unusual merit of composition. A swain's fervid declaration of the boundless extent of his devotion, were he possessed of the power to gratify

his loved one's every whim and pleasure, furnishes the theme. Mr. Miller's clear and expressive tenor voice is excellently adaptd to this manner of song. Orchestra accompaniment. Words and music, J. Hayden-Clarendon; publishers, Jerome H. Remick & Co., New York City.

352 Juanita **Metropolitan Quartette**

This charming old Spanish love song, whose mournful melody haunts the memory long after its strains have died away, to-day occupies as warm a place in the hearts of the public as it did on its first appearance many years ago. It lends itself very readily to quartette work, particularly of mixed voices; and we doubt the possibility of a more exquisite rendition than is given on this Record. Orchestra accompaniment. Words, Mrs. Norton.

353 When the Bloom is on the Cotton, Dixie Lee **Manuel Romain**

Sentimental, with a note of sadness, is this pretty ballad, which tells of farewells spoken and lovers' vows plighted under the romantic spell of a Southern twilight, and of their failure of consummation because of the death of "Dixie Lee." The air harmonizes pleasingly with the theme, and Mr. Romain sings the ballad with incomparable tenderness of expression. Orchestra accompaniment. Words, C. M. Dennison; music, J. Fred Helf; publishers, Helf & Hager Co., New York City.

354 Ireland Isn't Ireland Any More **Edward M. Favor**

Here's a comic song and a rich one—six verses and choruses, describing the startlingly revolutionized conditions in the dear old land. Who can picture a Russian wrestler training on Blarney Castle's roof? Or an Irishman talking German, and christening his children Hans or Herman? Or a Jew commercializing the Lakes of Killarney? Everything mentioned is so highly improbable as to compel a laugh. Mr. Favor's inimitable brogue is without a trace of offensiveness, and the air is very catchy. Orchestra accompaniment. Words, Vincent Bryan; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Company, New York City.

355 I Will Sing the Wondrous Story **Edison Mixed Quartette**

In bringing our catalogue of sacred selections up to its present completeness we have invariably endeavored to combine popularity of selection with excellence of rendition. We can truthfully recommend this number as ranking with any that we have as yet listed. Sacred selections are invariably good sellers and this Record will prove no exception. Orchestra accompaniment. Words, F. H. Rowley; music, Peter Bilhorn.

356 Forosetta-Tarantella **American Symphony Orchestra**

Tarantella, a dance of Southern Italy in 6-8 time, played in a very rapid tempo. It is a well-known orchestral composition by Luigi Arditi, who was born at Cresentino, Piedmont, July 16th, 1822, and died at Brighton, England, May 1st, 1903. Besides holding prominent positions in European musical circles he conducted the opening performance of the New York Academy of Music in 1854, becoming better known through a tour of the country as conductor for Adelina Patti. Publisher, D. Miller, New York City.

357 Prologue from Pagliacci **Thomas Chalmers**

The Prologue from Pagliacci, sung by *Tonio* before the curtain rises and considered to be one of the most remarkable numbers of the opera, is here rendered in English. Mr. Chalmers' singing of this famous baritone number is exceptionally artistic, his voice showing a surprising wealth and purity of tone. The fact that the prologue is sung in English should emphasize the popularity of this Record. It should make an instantaneous appeal to those whose tastes incline to the higher grade of selections. Orchestra accompaniment. Composer, Ruggiero Leoncavallo.

358 Slip on Your Gingham Gown **Arthur Collins and Byron G. Harlan**

A coon duet in which Jasper Green (Collins) urges Jane Brown (Harlan) to slip on her gingham gown and hustle over to Parson Jones. Jasper is nervous, but importunate, while Jane is willing but coquettish; moreover she pleads inability to comply with the suggestion because "it is a princess gown with forty buttons down the back." It is a rollicking song, with the conversational interruptions that are always a humorous feature of the Collins and Harlan duets. Orchestra accompaniment. Words, James Burris; music, Chris. Smith; publishers, M. Witmark & Sons, New York City.

359 In Cairo—Oriental Patrol **New York Military Band**

A fascinating composition which correctly typifies the style of music that is peculiar to the Orient. The interpretation given this number is surpassingly fine, and the Record claims more than usual prominence in band Record collections. Composer, Fr. von Blon; publishers, Oliver Ditson Company, Boston.

360 That's the Doctor, Bill! **Billy Murray**

Coon song. Bill Brown's ebony-hued charmer can't resist a flirtation whenever she gets an opportunity. Surprised by Bill, she invariably introduces her new friend as "the doctor." Bill "gets wise," takes a short course in medics and informs Sadie that hereafter when she feels ill he'll act as the herb concoctor. Billy Murray sings the three verses in his customary style. Orchestra accompaniment. Words, Henry S. Creamer; music, Silvio Hein; publisher, Shapiro, New York City.

361 The Darkies' Jubilee **American Symphony Orchestra**

A descriptive orchestra selection, reproducing, with the assistance of singers, dancers and novel effects, a darky jubilee along the Mississippi levee. The following is a synopsis of the number which, however, only weakly conveys an idea of the entertainment it contains: Scene—On the levee. Time—Busiest season of the year. Action—Darkies congregate for a jubilee; Trouble with the "Or-ches-ter"; Arrival of the "Boss"; "Doan pay no 'tention to him; make b'lieve you doan see him"; Everybody promises to be ready for work in the morning; Boss goes away satisfied; Resumption of "de festivities"; Dancing; Singing by the quartette; The "Or-chester" plays a joke on Miss Johnson. The novelty of this Record will make it a top-notcher in the selling list. Composer, John M. Turner; publisher, Carl Fischer, New York.

362 I'm Glad I'm a Boy and I'm Glad I'm a Girl **Ada Jones and Billy Murray**

A tuneful conversational duet, one of the "hits" in the musical production "Follies of 1909." A "kid" scrap followed by recital of the reasons why one is jealous of the other's sex is the theme. It is difficult to realize from the rendition that the principals are grown-ups and not real "kids." Orchestra accompaniment. Words and music, Nora Bayes and Jack Norworth; publishers, Jerome H. Remick & Co., New York City.

363 Medley of Emmett's Yodle Songs **George P. Watson**

George P. Watson needs no introduction to the Edison Phonograph public. Our Standard catalogue contains numbers that bear witness to his remarkable talent as a yodler. In this, his first Amberol Record, he has given us a delightful medley of Emmett's favorite songs, including his charming "Lullaby," by which he will be longest remembered. Orchestra accompaniment.

364 The Rifle Regiment March **United States Marine Band**

The very fact that the composer of this dashing number is none other than the "March King" himself would be quite recommendation enough, without any further comment, but it seems only proper to again refer to the fact that Sousa, as leader, brought this celebrated organization to its present degree of efficiency. Surely the U. S. Marine Band is capable of giving the proper Sousa flavor to his compositions.

Edison Standard Records for February, 1910

10297 Venetian Love Song **Victor Herbert and His Orchestra**

This selection is from the *Suite Romantique,* entitled "A Day in Venice," by Ethelbert Nevin, the celebrated American composer, author of "My Rosary." The Suite, which is a favorite concert selection and is played by only the best orchestras, contains four numbers, as follows: "Dawn," "Gondoliers," "Venetian Love Song" and "Good Night." The "Venetian Love Song" is an andante movement with beautiful melody and rich harmonies, and is undoubtedly one of the most attractive numbers of this Suite. The rendition of the selection is in Victor Herbert's best style, which is eloquent of its excellence.

10298 I'm Looking for Something to Eat **Stella Mayhew**

To properly appreciate the humor of this song one must remember that the singer, who stoutly protests that "her thinness will cause her to fall out of her clothes" unless some kind friend treats her to the appalling menu she enumerates, could not by any stretch of imagination be designated as generous in proportion—no, not even abundant; immese is better. She is clever, is Miss Mayhew—one of our leading vaudeville stars. Her first Record. Orchestra accompaniment. Words and music, Billie Taylor.

10299 The Star, the Rose and the Dream **Stanley and Gillette**

A sentimental baritone and tenor duet. The selection is of a high order in composition, both words and melody differing in this respect from the majority of the present-day efforts. The rendition accentuates the beauty of the number, the trained voices of these two noted singers harmonizing in a manner most delightful to the ear. Orchestra accompaniment. Words, Albert Lang; music, Ted Snyder; publisher, Ted Snyder Co., New York City.

10300 The Dancing Girl **Sousa's Band**

This sprightly band number is the third ("C") of a suite of three selections entitled "Maidens Three" and composed by John Philip Sousa. The first of the suite, ("A") "The Coquette," played by the United States Marine Band, appeared in the November list as No. 10248, and the second ("B"), "The Summer Girl," rendered by Sousa's Band, is listed in January as No. 10277. Lovers of band Records will want the entire suite.

10301 Nobody Knows Where John Brown Went **Arthur Collins**

Coon song. A stranded and penniless "coon" actor, awakening in a graveyard before a monument bearing the inscription, "Here lies John Brown. Prepare ye all to follow me," is reconciled to his apparently inevitable fate by the consoling reflection that the direction John Brown took when he went is still unsettled. The air "John Brown's Body," etc., is appropriately introduced. Mr. Collins' dialect and expression are unapproachable. Orchestra accompaniment. Words and music, Arthur Longbrake; publisher, Joseph Morris, Philadelphia.

10302 Sweet Bunch of Daisies **Elizabeth Wheeler and Harry Anthony**

A dainty little effusion, wedded to a particularly sweet air, and rendered in duet form by a soprano and tenor whose names are synonyms of excellence, is a concise and truthful description of this Record. Orchestra accompaniment. Words and music, Anita Owen; publishers, Jerome H. Remick & Co., New York City.

10303 It's Moonlight all the Time on Broadway **Billy Murray**

A comic song in which the singer contrasts the simple life of his former home on the farm with the allurements of Broadway, where "chorus girls have awful appetites and folks have touching ways," finally, however, concluding that Broadway agrees with him and he'll "stick." Billy Murray's original style of singing does ample justice to the number. Orchestra accompaniment. Words, Ren Shields; music, Percy Wenrich; publishers, F. B. Haviland Pub. Co., New York City.

10304 The Tin Soldier **Vienna Instrumental Quartet**

This is an instrumental arrangement of the popular Viennese song, "Der Zinn Husar" ("The Tin Soldier"), which is a warm favorite at all vaudeville and concert performances in the Austrian capital. The instrumentation consists of two violins, 'cello and piano. Fascinating in melody, the selection is rendered in a most artistic manner, resulting in a Record of more than usual desirability. Composer, I. Löte.

10305 My Dad's Dinner Pail **Ada Jones**

This number will need no recommendation to the old-timers who well remember the long popularity it enjoyed. It is another old favorite of the Harrigan and Hart days and scored quite as big a "hit" as "The Market on Saturday Night," Record No. 10185. Miss Jones' conception of the Irish brogue has been endorsed so often that repetition is superfluous. Her enunciation is splendid and there is more than ordinary volume to the Record. Orchestra accompaniment. Words, Ed. Harrigan; music, Dave Braham; publishers, Wm. A. Pond & Company, Boston.

10306 When I Dream in the Gloaming of You **Manuel Romain**

The heartache of a lover, whose constancy has remained unshaken through years of separation and silence, finds expression in the sentiment of this pretty and melodious composition. There are few, if any, singers before the public to-day more capable of doing justice to songs of this description than Mr. Romain. His Records are popular, and deservedly so. Orchestra accompaniment. Words and music, Herbert Ingraham; publisher, Shapiro, New York City.

10307 Dixie Land, I Love You **Edward Meeker**

A snappy coon march song of that particular type whose proper rendition requires a singer of Mr. Meeker's strength of voice and ability to enunciate his words quickly and distinctly. That Mr. Meeker excels in this department is beyond dispute. The song itself is a description of the appealing charms of Dixie Land. In the chorus a banjo's strumming is decidedly appropriate and pleasing. Orchestra accompaniment. Words, A. Seymour Brown; music, Nat D. Ayer; publishers, M. Witmark & Sons, New York City.

10308 A Bushel o' Kisses **Edison Concert Band**

A band number par excellence. It is a medley of selections from popular airs arranged in a most unique manner and entertainingly rendered. Composers, Lewis F. Muir and Matt Connes; publishers, Helf & Hager Company, New York City.

10309 In the Sunshine and the Shadow I'll be True **Byron G. Harlan**

There is a wealth of tenderness in Mr. Harlan's voice as he sings this pathetic ballad, whose theme is a lover's profession of fidelity to his sweetheart at the hour of parting. The novel manner in which the chorus is sung—an interruption occurring in the middle of alternate lines—adds interest to the number. Orchestra accompaniment. Words, Beth Slater Whitson; music, Leo Friedman; publishers, Boswell & Friedman, Chicago.

10310 Jerusalem the Golden **Edison Mixed Quartette**

Sacred hymns are so familiar in respect to both words and air to the great majority of the public that little remains to be said in describing a Record of this character. The selection is sung without accompaniment, which fact emphasizes the more strongly the beautiful harmony that prevails throughout its rendition. Words, J. M. Neale; music, A. Ewing.

10311 A Creole Lullaby **Arthur C. Clough**

With each succeeding selection from his repertoire Mr. Clough strengthens his hold upon the Phonograph trade and public. The increasing popularity of his Records is due to the clearness of his enunciation as well as to the sweetness of his tenor notes. "A Creole Lullaby" is a plantation cradle-song, the croon of an old "nigger mammy," characteristic in composition and peculiarly soothing in melody. Orchestra accompaniment.

10312 Ciribiribin Waltz **American Symphony Orchestra**

This delightful waltz takes its inspiration from the quaint Italian waltz-song, "Ciribiribin," whose popularity is by no means confined to the natives of "Sunny Italy." It has scored a remarkable success in the other countries of Europe, as well as on this side of the water. The instrumental arrangement is a prime favorite at both concert and dance throughout the country at the present time. The Record is excellently adapted to dancing and should prove a tremendous "hit" with the public. Composer, A. Pestalozza; publisher, Carl Fischer, New York City.

10313 I Think I Hear a Woodpecker Knocking at My Family Tree **Edward M. Favor**

A comic character song, one of the "hits" of the musical comedy, "The Golden Girl," which had a successful run in Chicago and will probably show in New York shortly. This song recommends itself to great popularity for it abounds in humor and has an appealing air. Mr. Favor sings the chorus with an air of mystery that greatly enhances the effect introduced of a woodpecker knocking on a hollow bark. Orchestra accompaniment. Words, Will M. Hough and Frank R. Adams; music, Jos. E. Howard; publishers, Chas. K. Harris, New York City.

10314 Telling Lies **Ada Jones and Billy Murray**

A conversational duet in waltz time. The moon is gazing upon two lovers who are rehearsing the "old, old story" in a new garb—that of telling lies to each other, with kisses for penalties. A cute little song in a decidedly neat musical setting, and well rendered. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Company, New York City.

10315 Long, Long Ago **Manhattan Mixed Trio**

A love lyric of much charm and refinement, sung by soprano, tenor and bass. As a Record this is one of supreme beauty, whether considered in relation to the exceptional calibre and exquisite blending, or the perfect reproduction of the singers' voices. Orchestra accompaniment. Music, Thomas Hayes Bayley.

10316 Two Thomas Cats **New York Military Band**

An interesting band number of good volume and spirit. There are novel plays of instruments throughout as well as the effect of two male representatives of the feline family engaged in a heated discussion. Altogether a decidedly desirable number for every band Record collection. Composer, Lew C. Smith; publisher, Carl Fischer, New York City.

Trade Bulletins

Sales Department Bulletin No. 40
November 1, 1909
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

Due to causes hereinafter stated, we find it necessary to slightly advance the prices of Edison Records for all types to the Dealer, but in no case is the advance sufficient to justify a change in retail prices, which remain as heretofore.

The principal reason for the increase in price is the fact that the recent Copyright Law, which went into effect July 1st, 1909, for the first time extends the protection of copyright to Phonograph Records, so that in the future we shall be required to pay large sums as royalties to authors and composers.

We anticipate that these royalties will amount to about two cents on each copyright Record. and although the proportion of copyright Records used has been small so far, it undoubtedly will be necessary for us to use larger numbers of copyrights in the future. Furthermore, we shall be required to pay these royalties even if many of the copyrighted Records are later returned under our exchange proposition, so that from this source alone, there will be a probable additional heavy loss.

Another reason for the increase is the enormously greater sums we are paying for talent than ever before, not only in the Grand Opera line but for standard talent, as well as for special artists such as Victor Herbert, John Philip Sousa, Johann Strauss, and others.

A further reason for the increase is the higher cost of raw materials and of factory operations under which all Records not of absolutely the highest standard are rejected and returned to scrap.

A comparison of Edison Records with other Records on the market, or in fact with our own Records as made several years ago, will demonstrate to what degree of perfection in tone and quality they have been brought up to the present time.

In view of these circumstances the prices of Edison Records will be advanced on and after January 1st, 1910, as follows:

Edison Standard Records.....21 cents
Edison Amberol Records.....30 cents
Edison Grand Opera (Two-Minute) Records.....47 cents

In every case, as above stated, the list prices of these Records remain unchanged, viz.:

Edison Standard Records .....35 cents
Edison Amberol Records.....50 cents
Edison Grand Opera (Two-Minute) Records.....75 cents

We wish to point out with all sincerity to our friends in the trade, that the slight advance in prices given above is considerably less than the added expenses which have been imposed upon us by the special circumstances referred to, and were these advanced prices net to Dealers, we would still have to share a heavy burden which might very properly be placed on the goods themselves.

Notwithstanding this fact, however, we propose to make a radically new proposition and will assume a part of the increase by making a very liberal allowance for breakage in each case, whereby the net prices will be only very slightly higher than at present. By making this allowance the annoyance of adjusting claims for breakage between ourselves and Dealers, and between Jobbers and their Dealers, will be entirely removed. The allowance for breakage we propose to make to Dealers is 3⅓%—this allowance to be also made by Jobbers in transactions with their Dealers. It will be obvious that these allowances are far in excess of any breakage that may reasonably be expected, even in the case of exceptional rough handling. In order that the manner in which allowance is to be made in billing may be understood, we print herewith sample invoice showing exactly how invoices will be made out by us against Dealers; and Jobbers are being advised that in billing goods to Dealers the form proposed by us will be followed. From this example it will be seen that the proposed net prices, as compared with those at present in force, figure out as follows:

Standard 2-Minute Records: Per 100.

Present Prices:

Dealer	$20.00
Dealers' profit	15.00

New Price:

Dealer (21c. less 3⅓%)	20.30
Dealers' profit	14.70

Amberol Records: Per 100.

Present Prices:

Dealer	28.00
Dealers' profit	22.00

New Price:

Dealer (30c. less 3⅓%)	14.70
Dealers' profit	21.00

Grand Opera (2-Minute) Records: Per 100.

Present Prices:

Dealer	45.00
Dealer's profit	30.00

New Price:

Dealer (47c. less 3⅓%)	45.43
Dealer's profit	29.57

From the figures above presented it will be seen that with all Records the profit to Dealers is slightly reduced, but in no case does it exceed one cent per Record, net.

It is unnecessary for us to say that this very slight reduction in profit does not in any way alter the fact that Edison Records are the most profitable line of talking machine records on the market today.

The new prices go into effect January 1st, 1910. Jobbers will accept for as complete shipment as their stocks will allow, all bona fide orders for Records, received up to and including Saturday, December 18th, 1909, at present prices, subject to existing terms and delivery. Orders received on and after December 20th, 1909. will be accepted subject to the express condition that such numbers as it is possible for the Jobbers to ship up to and including December 31st, 1909, will be billed at present prices, with usual terms and delivery; all unfilled balances to be cancelled.

Positively no Edison Records of any kind will be billed at old prices after December 31st, 1909.

(Sample Invoice—Jobber to Dealer)

New York City, November 1, **1909**

Mr. John Smith

To RICHARD ROE, Dr.:

Jobber of Edison Phonographs and Records

100 Standard Records . - - - .21	21.00	
Special allowance 3⅓% to cover breakage	.70	20.30

Sales Department Bulletin No. 41
November 18, 1909
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

SPECIAL CONFIDENTIAL ANNOUNCEMENT.

We give below the numbers of 300 Standard (Two-Minute) Records that will be dropped from our next catalogue on February 1st, 1910.

This announcement is made to give Dealers ample time to dispose of any stock of the selections they may have on hand.

We would again point out that we expect to carry a stock of all cut-out selections, whether dated August 1st, February 1st, or any other date, until we are sure they are no longer in demand. There need be no haste on your part in returning your stock of February 1st cut-outs, for they may be returned for exchange at any time.

300 Edison Standard Records to be cut from Catalogue February 1, 1910

134	8457	9183	9647	9782	9855
604	8462	9186	9650	9784	9856
650	8480	9195	9656	9786	9857
664	8524	9212	9657	9787	9860
1027	8584	9216	9663	9788	9861
1574	8585	9226	9666	9790	9862
2208	8604	9241	9673	9791	9863
2224	8609	9246	9680	9793	9864
4907	8610	9251	9681	9794	9866
4914	8630	9255	9685	9795	9867
4918	8631	9261	9686	9796	9873
5007	8683	9267	9688	9798	9877
5018	8690	9271	9692	9800	9878
5023	8704	9311	9698	9801	9880
7111	8710	9326	9704	9803	9882
7323	8721	9365	9708	9804	9883
7334	8731	9377	9713	9805	9884
7422	8733	9381	9719	9807	9886
7495	8749	9400	9721	9809	9887
7498	8752	9403	9722	9812	9888
7550	8765	9410	9725	9814	9892
7669	8774	9430	9727	9816	9894
7673	8778	9434	9731	9817	9895
8014	8788	9449	9733	9818	9901
8035	8810	9463	9734	9819	9904
8061	8849	9475	9736	9820	9906
8063	8914	9508	9743	9821	9908
8074	8952	9513	9744	9822	9910
8077	8973	9526	9745	9825	9911
8084	8981	9528	9746	9826	9912
8100	8983	9534	9748	9828	9928
8121	9007	9540	9751	9829	9931
8141	9015	9542	9752	9830	9934
8173	9024	9553	9754	9831	9944
8190	9072	9564	9755	9832	9945
8198	9075	9590	9756	9834	9954
8237	9079	9591	9757	9835	9956
8258	9084	9594	9758	9837	9957
8259	9095	9601	9759	9839	9964
8308	9096	9604	9760	9840	9965
8333	9098	9609	9762	9841	9967
8334	9106	9617	9764	9842	9969
8337	9115	9621	9765	9843	9972
8340	9138	9626	9766	9844	9974
8379	9139	9631	9768	9845	9978
8381	9143	9635	9772	9849	9982
8389	9166	9641	9774	9851	9988
8395	9171	9642	9778	9852	9992
8417	9179	9643	9779	9853	10032
8441	9182	9644	9781	9854	10040

Suspended List, Nov. 20, 1909

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

N. J., Newark—B. F. Behrend.
Jersey City—Wm. Reeside.
CAL., Visalia—Thomas E. Noel.
O., Jackson—Mrs. M. C. Clewers.
N. D., Rutland—Emil Bentson.
TEX., Hillsboro—J. N. Bucher.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

REINSTATED

WIS., Green Bay—Vandenberg Music Co., (Frank Vandenberg, Prop.)

A True Story With a Moral or Two

Early last May we received an inquiry from a prospective customer living in an obscure corner of the great Mojave desert, eight miles from the nearest place of human habitation, in which he inquired the price of various types of Edison Phonographs and Records. Replying at once, we sent him a Phonograph booklet and complete catalogues of Edison Records, and referred him to the nearest Edison Dealer for the consummation of the sale. At the same time we acquainted the Dealer with the facts of the case, requesting him to follow it up and advise us of result. A month passed and not hearing from the Dealer, we again wrote and elicited the information that the sale had not been effected. The Dealer had written *once,* and not receiving a reply, took it for granted that the prospective customer had given up the idea and therefore considered the incident closed.

Did we lose further interest in the matter? By no means; we never do that. We took up the subject again with the prospective customer, learned that he was still in a receptive mood although obliged to temporarily postpone the contemplated purchase. At his request we referred him to another Dealer as he expressed an unwillingness to do business with Dealer No. 1 whose stock of Records, he said, would not offer the choice he desired, and he wished to make the purchase without further delay. We did so and shortly received the thanks of Dealer No. 2 for an order of a Home Phonograph and Edison Records to the total value of $80.20, with the assurance that "further inquiries of like nature would receive prompt and energetic attention."

That's the story; what's the moral? There are two. First is that persistence wins in the long run—all that is necessary is patience. Had we been as easily discouraged as the Dealer—had we not put our "follow-up" system into operation, a nice sale and a good customer would have been lost. Had Dealer No. 1 followed up his man as we did, instead of dismissing the subject after a single inquiry he would have eventually won out—*if he had kept up his stock,* which he didn't. That's moral number two.

No Dealer who allows his stock to dwindle can expect to do business successfully in these days of up-to-date methods. It doesn't take the public long to discover the fact that a Dealer is losing interest in his business and when the discovery is made, the public promptly loses interest in the Dealer.

Advance List

Of Hawaiian Edison Records

(FIVE STANDARD AND FIVE AMBEROL)

THE Records listed below are now ready and stock orders will be shipped from Orange as soon as placed by Jobbers. The Records may be re-shipped to Dealers immediately they reach Jobbers, and can be offered for sale as soon as received by Dealers. No effort will be made to make the first selling date uniform.

STANDARD

20712	Maui Girl (*S. Kalama*) Vocal	Toots Paka's Hawaiians
20713	Honolulu Tom Boy (*S. Cunha*) Vocal	Toots Paka's Hawaiians
20714	Kawaihan Waltz (*D. Nake*) Guitar Duet	Joseph Kakuku and John Paaluhi
20715	Medley of Hawaiian Airs. Introducing—Like No A Like (*Queen Liliuokalaini*) Tom Boy (*S. Cunha*) Kealoha Wela (*M. Kamoa*) Guitar Solo (*Joseph Kakuku*)	
20716	Kamawae (*Kapualu*) Vocal	Toots Paka's Hawaiians

AMBEROL

11500	Ninipo (*Kaleikoa*) Vocal	Toots Paka's Hawaiians
11501	Koleo (*King Kalakana*) Vocal	Toots Paka's Hawaiians
11502	Moani Ke Ala (*Prince Leleiohoku*) Vocal	Toots Paka's Hawaiians
11503	One, Two, Three, Four (*W. E. Reynolds*) Vocal	Toots Paka's Hawaiians
11504	Akahi Hoi (*King Kalakana*) Vocal	Toots Paka's Hawaiians

The Market for High Grade Goods

Some Dealers there are who labor under the false impression that the market for high grade Phonographs and Records is confined to the wealthier class of people, and they even despair of interesting them in the Phonograph to any great extent because of the preconceived idea that they are prejudiced against the instrument. Let us grant, for the sake of argument, that such people *have* a long standing prejudice against the Phonograph,—that in their eyes it is still the talking machine of a score of years ago, whose rasping, raucous tone offended the ear and annoyed rather than pleased the listener. Why do they retain that impression? Simply because no attempt has ever been made to convince them to the contrary.

Does it seem reasonable to believe that any person who listens to the Phonograph of to-day can associate it, from a musical standpoint, with its predecessor, which was more in the nature of a novelty than anything else? We think not, and we are equally positive that no one can hear the present-day Phonograph pouring forth its abundance of sweet music and melody, with a beauty of tone and expression that no automatic musical instrument can hope to approach, without experiencing a desire to possess one. Its very naturalness, coupled with the great variety and excellence of selections the Record catalogue contains, and the impressive array of the world's greatest and best talent that contribute to them, are strong points that will make an instantaneous impression. And when the attractive appearance of the high-grade machine, its beauty and symmetry of outline and style of finish are demonstrated, but little more of argument will be needed to introduce one in the home of the most aesthetic.

Can any more elegantly and gracefully designed musical instrument be conceived of than the Amberola? It will satisfy the requirements of the most fastidious, will harmonize with the most luxurious or severely elegant surroundings, will be an ornament to any home. With such a Phonograph and the present Amberol Record list, Domestic and Grand Opera, the Dealer need not hesitate a moment to invade the precincts of the most conservative home. And that is the course you must pursue in order to interest the wealthier class, Mr. Dealer. If they do not respond to your literature and advertising (and they will not if they are severely prejudiced), it is your business to make a personal call and interest them to the extent of securing their consent to a home demonstration. Once you have secured an entering wedge by introducing one or two machines they will begin to advertise themselves and your work of solicitation will be reduced to a minimum.

It is a serious mistake on the Dealer's part to assume that only the wealthy class may be ap-

proached with a high-grade Phonograph, however. The family in moderate circumstances, nine times out of ten, can be induced to invest in an expensive musical instrument if given the privilege of paying for it in installments. The proof of that is in the fact that the home of the prosperous mechanic is seldom without a piano, organ or other high-priced instrument, invariably purchased on easy payments. Whether or not the Dealer is in a position to accept payment on such a plan is a question, of course, that each must settle for himself.

We are simply pointing out the fact that a market for the high-grade Phonograph does exist among the middle class of the public; that their tastes run to the better grades of music and higher priced instruments, and that they dignify their homes by musical instruments of quality and price even as their more prosperous neighbors do. Furthermore, they are more accessible and respond more quickly to suggestions.

But the market for the high-grade product does not stop at the home. There is still the hotel, restaurant, church, lodge, club, play-house (especially the moving picture theatre), and every other place of public amusement and entertainment to consider. The field is broad and fertile; the opportunities for the enterprising Dealers are many and exceptional. Edison Dealers should bear the above facts in mind in connection with the sale of the new Amberola and Amberol Grand Opera Records.

Among the Jobbers

W. D. Andrews, the energetic Edison Jobber of Buffalo, N. Y., on October 18th opened his headquarters at 632-634 Main Street. In his new place of business, which is the largest and most handsomely decorated and appointed talking machine and sporting goods stores in that section of the State, Mr. Andrews carries a large and complete stock of Edison Records, Phonographs and accessories. The Phonograph Department is in charge of Mr. Ray F. Crandall, an expert in that line.

Mr. Andrews is a most liberal advertiser in the Buffalo papers, which is undoubtedly a large contributing factor to his success. He features Edison products in all his ads. We congratulate Mr. Andrews on his present prosperity and wish him increased success in his new location.

E. F. Droop and Sons Company, formerly of 925 Pennsylvania avenue, N. W., Washington, D. C., has moved to the southwest corner of "G" and Thirteenth streets, N. W., same city.

The Flint and Brickett Company, of Springfield, Mass., has sold its entire stock of Edison Phonographs, Records and Supplies, to the Pardee-Ellenberger Company, of New Haven, Conn., which company is taking care of the Springfield territory as Edison Jobbers.

The O. K. Houck Piano Co., Edison Jobbers, of Memphis, Tenn., is nothing if not up-to-date in its methods of stimulating Dealers to activity. We have lately received some samples of the "stuff" being used, and cannot refrain from classing it among the most original and comprehensive Phonograph literature that has yet come to our attention.

The Standard Talking Machine Co., Edison Jobbers, of Pittsburg, Pa., was out on November 1 with a pointed letter to its Dealers urging the necessity of immediate forethought in the "stocking-up" line. A well-worded epistle that must have stirred up some grey matter.

Kipp-Link Phonograph Co., 10-12 East Washington street, Indianapolis, Ind., is now located at 445 East Washington street.

Numbers Assigned for Use on Amberol Records

Our attention was recently called to the fact that in several instances our Amberol Record numbers conflict with numbers appearing in our Standard Catalogues. We were aware of that fact but felt that because of the difference in the two types there would be little or no liability of error in placing orders. For the benefit of any who may be confused by the present arrangement we print the following list of numbers assigned for use on Amberol Records. The trade will be duly notified of any changes in the future:

American	1	to	4999
Italian	5000	"	5014
Portuguese	5016	"	5035
Hebrew	5036	"	5038
Portuguese	5039	"	5499
Cuban	5500	"	6000
Mexican	6001	"	7000
Argentine	7001	"	7499
Italian	7500	"	7999
Spanish	8000	"	8250
Chinese	8251	"	8499
Porto Rican	8500	"	8749
Japanese	8750	"	8999
Danish	9000	"	9199
Norwegian	9200	"	9399
Swedish	9400	"	9599
Holland-Dutch	9600	"	9799
Bohemian	9800	"	9999
Hebrew	10000	"	10399
Belgian	10400	"	10699
Polish	10700	"	10999
Hungarian	11000	"	11199
Russian	11200	"	11499
Hawaiian	11500	"	11549
British	12001	"	15000
German	15001	"	16999
French	17000	"	19000

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynalds.
Montgomery—R. L. Penick.

ARK., Fort Smith—R. C. Bollinger Music Co.

CAL., Los Angeles—Southern Cal. Music Co.
Sacramento—A. J. Pommer Co.
San Francisco—P. Bacigalupi & Sons.
Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.

IDAHO, Boise—Eiler's Piano House.

ILL., Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
The Vim Co.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Chas. C. Adams & Co.
Peoria Phonograph Co.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Indiana Phono. Co.
Kiop-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Hopkins Bros. Co.
Dubuque—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.

KY., Louisville—Montenegro-Riehm Music Co.

LA., New Orleans—William Bailey.
National Automatic Fire Alarm Co.

MAINE, Bangor—S. L. Crosby Co.
Portland—W. H. Ross & Son.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Boston Cycle & Sundry Co.
Eastern Talking Mach. Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
New Bedford—Household Furnishing Co.
Worcester—Iver Johnson Sptg. Goods Co.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Minnesota Phono. Co.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.

MONT., Helena—Frank Buser.

NEB., Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Newark—A. O. Petit
Paterson—James K. O'Dea.
Trenton—Stoll Blank Book and Stationery Co
John Sykes.

N. Y., Albany—Finch & Hahn.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons.
Buffalo—W. D. Andrews.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
Kingston—Forsyth & Davis.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Mackie Piano, O. & M. Co
Talking Machine Co.
Schenectady—Finch & Hahn.
Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Troy—Finch & Hahn.
Utica—Arthur F. Ferriss.
William Harrison.
Utica Cycle Co.

OHIO, Canton—Klein & Heffelman Co.
Cincinnati—Ball-Fintze Co.
Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Eclipse Musical Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OREGON, Portland—Graves Music Co.

OKLA., Oklahoma City—Smith's Phono. Co.

PENNA., Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Bros.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
Nashville—Magruder & Co.
Nashville Talking Mach. Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—Cummings, Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Bruce & Brown Co., Inc.
Eiler's Music House.
Spokane—Spokane Phonograph Co.

WIS., Milwaukee—Lawrence McGreal.

CANADA, Quebec—C. Robitaille.
St. John—W. H. Thorne & Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd
Winnipeg—R. S. Williams & Sons Co., Ltd

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